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# HINTS TO GOLFERS



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Dedicated to Tom Morris at Kirkaldy of St Annes and the firm of Leeds, and to James Lumsden and other professionals I am bound to say have tried to repeat it with success in golf. A book of 100 pages is the result of their work.

John -



## CHAPTER I.

### GOLF IN GENERAL.

Golf is probably the most difficult, all-round game there is, and the accuracy of stroke is lessened by the length of the ball and the distance of the hole. The secret of success in golf is that the ball must go straight, and the mental as well as the physical make-up of the player enters into it, no man can ceiling at it, no matter how mechanically correct he may play, unless his personal characteristics are a part of every stroke he makes. No other game requires such a variety of physical and mental adjustments, and no other game gives so complete a measure of the whole man.

#### *Golf Balls.*

When leather golf balls were used, golf was an expensive game to play as the leather



• *By the Bank*

was easily cut by the club head. Golf then was largely a game of the nobility and gentry and was known as "The Royal Game," often being played in no less dignified clothes than swallow-tail coats, knee breeches and tall hats. But in 1848 came gutta percha balls and a revolution in the game. Not only did the guttas cost less and last longer, but they went further, and it was soon seen that after the balls had become cut and defaced they flew straighter. This led to their being nicked with a hammer head. Later longitudinal cuts were made as these cuts seemed to still further add to the flight of the balls. As the popularity of the game increased, hand hammered balls were given up and machine moulded ones took their places, some being moulded into a diamond pattern, others into a square pattern, and others made with knobs, these latter being supposed to offer less resistance to the air, and therefore to travel further. Why indented balls should fly further than smooth ones has never been satisfactorily explained; one explanation being that the club head catches hold of a roughened surface better and another that the indentations give a rotary motion to the ball like that given to the rifle ball by the gun barrel

*Purchasing Balls.*

3

which makes it cut through the air and fly straighter.

*Purchasing Balls.*

To make a ball fly properly, it not only must have a certain elasticity but a certain compactness. This elasticity and compactness can only be obtained in balls which have properly seasoned, as a ball too old loses its elasticity and flies dead, and in a newly made ball the vegetable matter of the gutta percha is not old enough to make it compact. To get the right amount of elasticity as well as compactness, a newly made ball should be kept in a dark, dry place until it has seasoned.

In purchasing a ball, look carefully at the moulding. If clean cut, the ball has been well pressed. If the cuts are shallow and indistinct, the mould was probably worn out. See also that the paint has not filled the nicking, for if the nicks are shallow, the ball, though well struck, is apt to duck. See also that the nicks are not so deep that they easily become clogged with mud which makes the ball lose the benefit of the nicking.

As both the size and the weight of golf balls differ, it is a question of individual

*Technical Words.*

## 4

preference which to use, the heavier balls being the best for putting as they are more liable to roll true on the putting green, and also the best to use when driving against a head wind, as they will go a longer distance than the lighter ones. On the other hand the lighter balls go further when driving with the wind. When selecting a ball therefore, see what figures are stamped upon it.

*Technical Words.*

The handle of the club is the shaft and the part bound with leather, the grip. The other end of the club is the head ; the under portion of the head, the sole ; the part which comes in contact with the ball, the face ; and the slope of the face, the spoon. The word spoon is also used when referring to the length of the face, a club with a long head being called a long spoon, one with a medium head a mid spoon, and one with a short head a short spoon ; a baffy spoon being a short handled wooden club with the face laid well back, to be used in place of a lofting iron. The end of the head is the toe or nose, and the part nearest the shaft the heel. The part where the head joins the shaft is called the neck, and in

*Technical Words.*

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iron clubs the socket into which the shaft is fitted is called the hose. The narrow part where the head is glued to the shaft is the scare, and the twine binding the head and the shaft, the whipping. The angle of the head with the shaft is the lie of the club, and the position of the ball on the ground, the lie of the ball.

The stance is the way one stands when in position to hit the ball. The teeing ground is the space within which the ball must be teed, the tee being the pinch of sand upon which the ball is placed. The fair green or green is that part of the course between the teeing ground and the putting green. The putting green is the ground around the hole and it is called keen when the ground is hard or the turf so close knitted that the ball travels quickly, and dead when the ground is heavy or the turf so clinging that it retards the ball.

Slicing is swinging the club head so that it strikes the ball on the line with the hole, but while swinging from right to left across this line which makes the ball curve to the right. Pulling is swinging the club head in a similar way on to the ball from left to right so that it curves to the left. Hooking or drawing is striking the ball to the right of the line between the ball and the hole which makes it fly to the left.

*The Driver.*

6

Topping is hitting the top of the ball, and sclaffing or baffing is hitting the ground behind the ball.

*The Driver.*

The driver, which is used to get distance, is the longest and most delicately constructed club in a golfer's kit and is the evolution of generations of experiments. Many golfers carry two drivers, one with a stiff shaft and the face squarely up and down, to be used when one wants to keep the ball low, and another with a spoon face to sky the ball when playing with the wind.

For the shaft of a driver nothing is better than hickory, split hickory being preferable to the sawed, because more elastic and therefore sending the ball further. For the head of a driver well seasoned beech is best, as it is more elastic and sends the ball further than one of hard wood, and if the grain runs towards the face, the head will not split away as quickly as when the grain runs lengthwise with the head. In purchasing a driver see that the shaft is of such a length and at such an angle with the head that the sole is flat on the ground when standing in the proper position for the swing.

*Weight, Balance, and Spring.*

In purchasing a driver one must consider the amount of suppleness and flexibility in the shaft and also where that flexibility is located. A fine, steely spring is what is wanted ; or just enough spring in the six to nine inches above the whipping to feel the shaft give when the club head strikes the ball. To get the proper amount of spring, much depends upon the weight of the head, a heavy head giving the right amount of flexibility to a stiff shaft, and too much flexibility to a limber one. The head, however, should not be so heavy that it makes one's natural swing drag, or so light that the strength which might have been put into the swing is partly lost and the club checked with its concussion with the ball. By the principle of the lever, the longer the shaft the heavier practically is the head ; and for this reason one who uses a short shaft generally plays with a heavier head than one who uses a long shaft. This weight of the head, in connection with the length of the shaft, is what is called the balance of the club and this factor must be considered before deciding if the club has the right amount of spring and if the spring is in the right place. In picking out a driver see, therefore, that the club has the proper lie ; that it is properly balanced to your style of

*The Bulger.*

8

swinging ; and, if these two conditions are right, that it has the proper amount of spring and that this spring is near the whipping. Remember that if your swing is slow, there should be enough weight in the head to make up for loss in velocity ; also that the common error is in having too heavy rather than too light a head. See, too, that the shaft is not too flexible, the best golfers using rather stiff shafts because, with much spring in the shaft, there is less certainty of hitting the ball true.

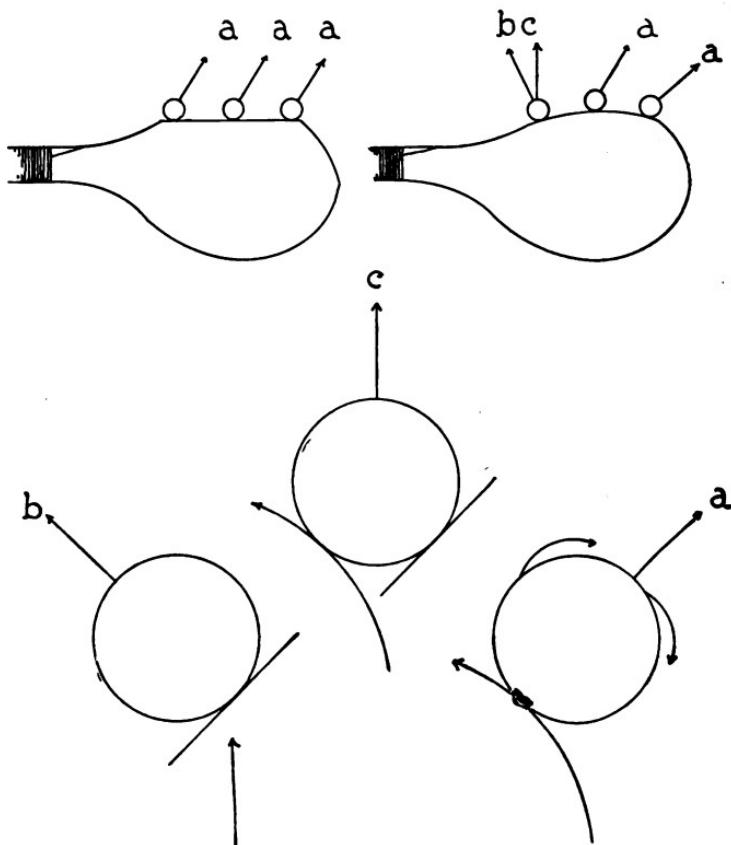
*The Bulger.*

The bulger is a driver with the face convexed like a cricket bat, this convex face being thought to prevent a sliced ball, if hit on the heel, flying to the right. By the laws of dynamics, the direction, taken by a ball, depends not only upon the direction from which the impetus comes but also upon the angle at which the face of the club strikes the ball. When, therefore, a ball is hit at such an angle that it is given a left to right spin or is sliced, the spin sends it to the right, and because most golfers who slice a ball generally hit it on the heel, the bulger was devised in order to get the resultant of the two forces and send the ball straight, a bulging face preventing a

*The Brassy.*

9

heeled ball that has been sliced flying to the right.



*a*—the direction in which the ball will fly when sliced.

*b*—the direction when hit on a convex face without the slice.

*c*—the resultant of the two tendencies when the bulger is used and the ball is sliced.

*The Brassy.*

The brassy is a driver which is used when the ordinary driver cannot get at

### *The Cleek.*

10

the ball. As good golfing with a brassy means clipping the grass behind the ball, the shaft should be shorter and stiffer than the shaft of the driver. One should, however, only use a brassy when no other club will do as well, as the brass sole puts too much weight at the bottom of the head and the screws which keep the sole in position take away, to some extent, its resilient and driving qualities. When it is necessary to use a brassy on rough ground, or when the lie is hard and cuppy, the club head should be baffed behind the ball. When making a long approach shot, the brassy is often a desirable club to use with a half swing ; but it is too often used on the fair green when a driver would be a better club, as the driver not only gives greater distance but because so frequently used is more sure of hitting the ball as it should.

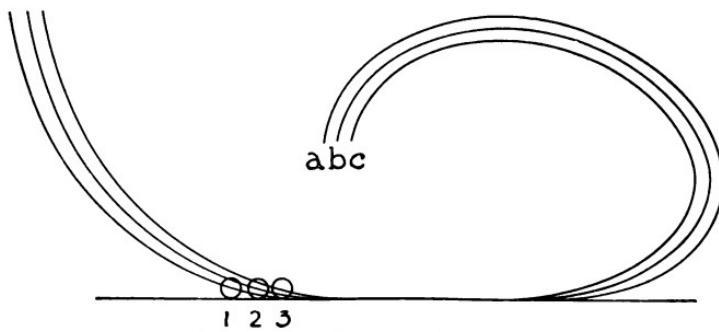
### *The Cleek.*

The cleek is a club used not only to get distance when the ball has such a lie that a brassy cannot get at it, but also in the dangerous distance of approach when neither a driver nor an approaching iron could be safely used, the one sending the ball too far and the other not far enough.

Because the cleek should strike well under the ball, the lower part of the blade is made heavy that the force of the blow will be as low as possible, some cleeks

being made with the weight massed at the centre of the blade in order to get the power at one point, the club being balanced by having a shortened socket. As a cleek should graze the ground, the shaft is made stiffer than the shaft of a driver or brassy and because the shaft is shorter and is set nearer a right angle with the head of the club, one should stand nearer the ball. Often in making a cleek shot the club head has to dig into the ground behind the ball with a jerk. This jerk, however, adds to the elasticity of the iron and because the ball travels further than if it had been squarely struck, many golfers play all their cleek shots in this way. In playing against the wind, a cleek is often used with a half swing as it keeps the ball low and gives it great running power.

abc



1 — position of ball when using the driver.

2 — position of ball when using the brassy.

3 — position of ball when using the cleek.

aa — sweep of the driver.

bb — sweep of the brassy.

cc — sweep of the cleek.

## CHAPTER II.

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### DRI VING.

---

Driving, which is the most fascinating part of golf, is the most difficult part of the game to master, not only because the momentum of the body and every muscle must enter into the stroke, but because everything must work in rhythmical harmony without a discord or break in any movement.

*Now for a nasty jar!*



To get the greatest power into the stroke the swing must be in as large a circle as possible, because the law of physics is that the larger the circle the greater will be the momentum. With a short club and standing over the ball, one necessarily swings in a small circle, the size of the circle increasing with the length of the club, and the further away from the ball one stands. To use as long a club as one can comfortably and to get as long a swing as possible

## *The Stance.*

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without its being cumbersome is, therefore, the basis of the driving stroke.

### *Teeing the Ball.*

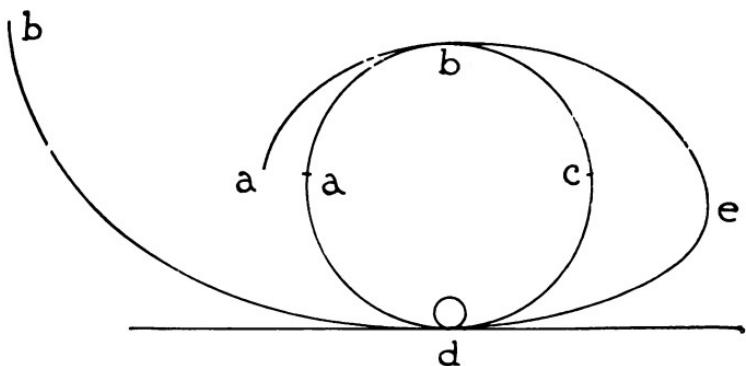
To make a good tee is one of the fine arts of golf. Use as little sand as possible and with the fingers pinch it into a delicate spiral only a little above the ground, as a high tee affects one's strokes through the fair green. The top of this tiny pyramid flatten down with the palm of the hand to prevent the ball cupping itself; as the one thing in golf, as in everything else, is to diminish friction.

### *THE STANCE.*

To drive a ball so that it will get distance, one must swing the club properly, which can only be done by having a proper stance. All golfers know what "a proper swing" means, and those who have not played the game from infancy know how next to impossible it is to get this swing. If it were only necessary to make the club head describe a circle, it would be an easy thing to do, but the St. Andrews golfers long ago demonstrated that an ellipse gives the longest swing and consequently puts the greatest amount of momentum into the stroke.

*Driving.*

14



*a*—beginning of forward swing.

*b*—end of forward swing.

*abcde*—the forward swing in a circle before  
the concussion with the ball.

*abed*—the forward swing in an ellipse before  
the concussion with the ball.

The distance *abed* is greater than *abcd*.

To swing the club head, so that it will describe an ellipse, one must not only stand in a certain position but must so hold the shaft in the hands that the rhythmical motion of the body, the arms and the legs will not be disturbed. It is because of these different attributes of a golfing swing, each one of which must come naturally and as an unconscious part of the whole, that it is so difficult to master. The eye cannot be watching the different movements, but must be on the ball. The mind cannot be considering any of them or the rhythm of some part will be lost. Everything must be automatic and the swing made with so much art that it conceals the art. To learn

it, a dozen years may be necessary and a dozen more to forget that it has been learned; therefore, unless one is willing to give such an endless amount of practice to acquiring it, so that it becomes a second nature, one need never expect to be a golfer.

*The Proper Distance to stand from the Ball.*

With every player the distance varies according to the length of his club. If one stands too near, the swing is cramped and if too far away, one loses accuracy by being obliged to bend forward. For a beginner a good rule to follow is to stand at such a distance from the ball that, when holding the end of the shaft against the left knee, the toe of the club will touch the ball. This distance will vary but little from the one naturally taken when one takes the position instinctively.

*The Position of the Feet in Reference to the Line of Flight.*

The feet should be far enough apart for one to feel that he is standing firmly on the ground, some golfers standing with both feet the same distance from the line of flight, which is known as "standing square;" some with the right foot nearer the line of flight, which is known as "standing open;" and

## *Driving.*

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some with the left foot nearer the line of flight, which is known as "standing in front."

Standing square.



Standing open.



Standing in front.

In taking the stance, the further back the right foot is from the line of flight the longer will be the backward swing, and consequently greater momentum. Further, with the right foot back of the left, when the weight of the body shifts, with the backward swing, from the left to the right foot, the lifting of the left heel, in order to get as long a backward swing as possible, comes as a natural sequence and a part of the rhythm of the swing; while with the weight equally on both feet, or partly on the right foot, the raising of the left heel becomes a separate movement, and may

### *Turning the Feet Out.*

17

not be in rhythm with the swing. Further, by standing square or standing open the club in the backward swing has to come up more vertically as the arms cannot stretch out as far as when standing in front, and with the forward swing the club head consequently travels a less distance along the line of flight. The correct position, then, is to have the left foot nearer the line of flight than the right.

But whichever position is taken, the ball should be hit squarely, and the swing made not by swaying the body, but by turning it; the head not moving, because the vertical position of the body, if once changed by swaying backward with the backward swing, will not, when the ball is struck, be in the position which was taken when addressing the ball. See, therefore, during the swing, that the head is held as if bolted and riveted in the position taken when the stroke began.

### *Turning the Feet Out.*

With the backward swing, the weight of the body shifts from the left leg to the right. If therefore one stands with the left foot at a right angle to the line of flight, the left heel as it lifts with the turning of the body turns from the body, and, as this outward turning of the heel allows the left leg to stretch, it gives the body an opportunity to sway a

little with the backward swing without disturbing the equilibrium. This slight swaying movement, because unconscious, is fatal to the swing as it changes the arc of the ellipse enough to prevent hitting the ball true. But with the left foot pointing towards the hole, there can be no swaying as the left leg cannot stretch with the backward swing without losing the equilibrium. Further, with the left foot pointing towards the hole, the weight of the body as it overbalances with the forward swing, comes naturally upon the ball of the foot and not upon the side of the foot and ankle, which, because unnatural, is liable to affect the rhythmical movement of the swing. For the same reason the right foot should be pointing well to the right, so that with the backward swing the right ankle will not get an unnatural twist.

*The Position of the Ball in reference to the Feet.*

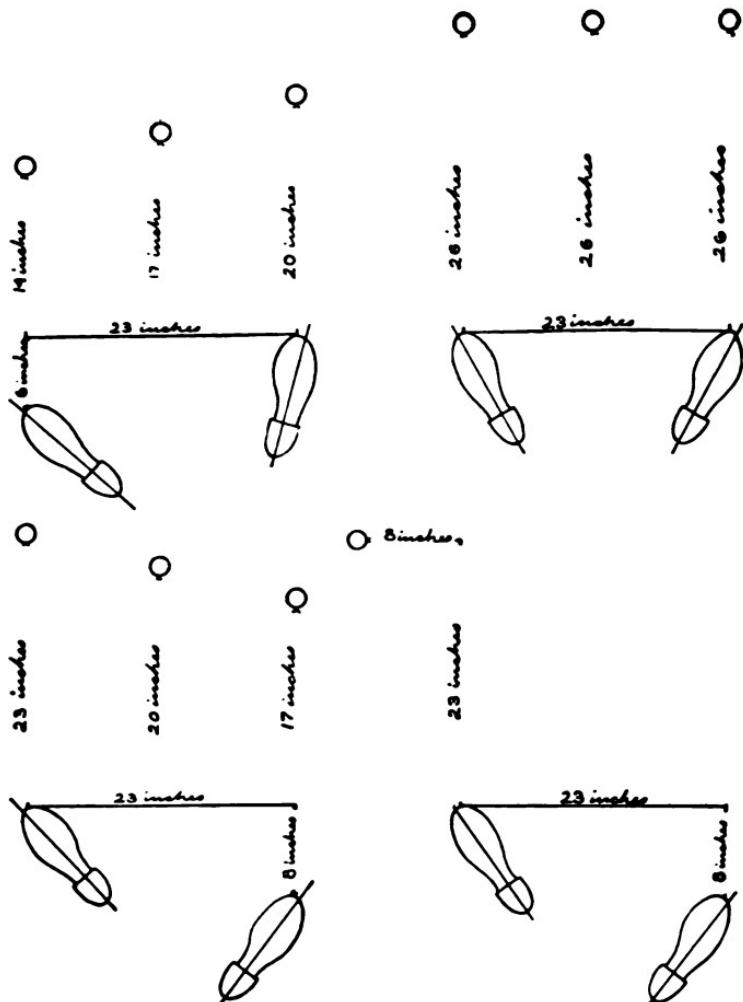
Some golfers stand with the ball opposite the right foot, others with it opposite the centre of the body, others with it opposite the left foot and others with it to the left of the left foot.

Whichever position is taken, the club head in swinging in an ellipse travels along the ground a considerable distance before it passes the body, and the ball, whether it is opposite the right foot or to the left of the

*Position of the Ball.*

19

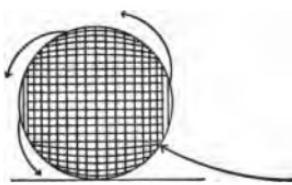
left foot, will be hit while the club head is moving along the line of flight. With the



The figures in this and the following diagrams are only to show the approximate distances for the average player and the relative distances for the different positions.

ball to the left of the left foot, however, the club head travels the greatest distance

before it reaches the ball ; and the ball, consequently, will receive the greatest amount of momentum. Further, with the ball in this position, if one swings properly and at the moment the club is passing the body the left leg is carrying the weight of the body, the momentum of the swing will be sufficient to throw the body forward without an effort. Every real golfer knows what this delicate overbalancing of the body means ; and, to appreciate how great this additional power is, one need only recall with what force the body can be thrown against a closed door to open it. Indeed, Willie Park, the senior, one of the longest drivers that ever lived, used to throw his body forward to such an extent that to regain his balance it was necessary for him to step forward on the right foot. Further, by standing with the ball to the left of the left foot, one keeps the ball low, as the ball is struck as the club head is rising from the ground and in this way it is given that forward spin which keeps it from going into the air.



Forward spin given the ball.

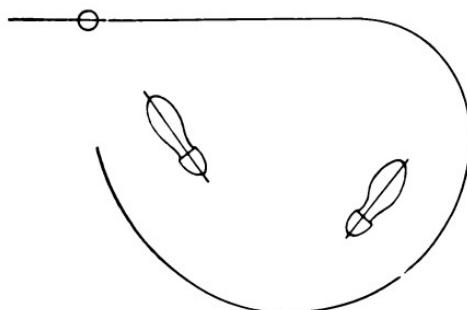
## *Summary of Stance.*

21

The correct position, then, is to stand with the ball to the left of the left foot. To hit the ball squarely, however, when standing in this position, is a difficult thing to do; because, if the body, as it loses its balance, does not keep the same relative position, the ball will be either heeled or toed, topped or sclaffed, sliced or pulled. On the other hand, if the ball is opposite the right foot, one is apt to top it. The safest position, then, is to stand with the ball opposite the centre of the body.

## *Summary of the Stance.*

The true stance, then, is to have the ball to the left of the left foot, the feet firmly planted on the ground, the left foot nearer the line of flight than the right, both feet pointing well out, and the knees bending a little so that the suppleness of the body will give more elasticity to the swing and add power to the stroke.



The proper stance.

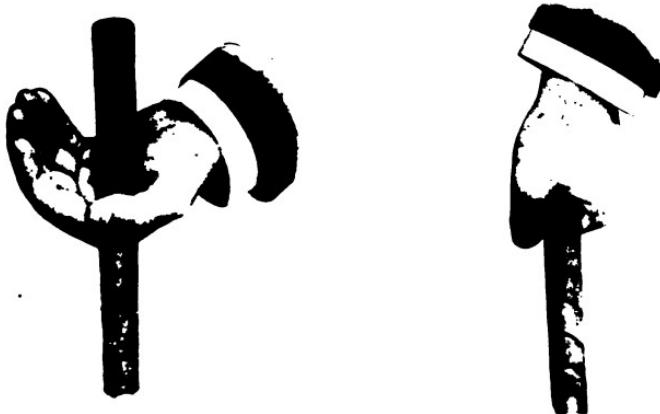
*HOLDING THE CLUB.*

In driving, one should not check the swing with the concussion of the club head with the ball. It is not hitting the ball as a hammer hits a nail, but sweeping the club head on to the ball, or a "swipe," as it is sometimes expressively termed, the stroke increasing in velocity as the club head comes forward and having its greatest speed at the moment of contact with the ball. Because it is a sweep and not a hit, the way the club should be held in the hand is an important factor, some players holding the shaft in the left hand and guiding it with the righthand, while others hold it firmly in both hands. Holding it wholly in the left hand and guiding it with the right gives more elasticity to the shaft with the concussion, while with a firm grip with both hands one gets more control over the club and brings into better play the muscles of the right arm. But, in whichever way the club is held, the right hand should be below the left so that, with the backward swing, the left arm, which has the longest distance to travel, may have the shortest arc to travel through.

*The Grip.*

1. Grasp the shaft a few inches down the leather in order to control the swing better.

2. Hold the shaft in the left hand in that part of the palm next the thumb, the hand being enough over to have the V-shaped part of the hand between the thumb and forefinger, on a line with the top of the shaft when the hand is closed, the fingers being grasped tightly around the shaft and the thumb across it in order to get the firmest grip. With the left hand in this position, the wrist joints do not become cramped when the club rises over the right shoulder.



3. If the club is to be held loosely in the right hand, it should be laid across from the upper joint of the first finger to the lower joint of the little finger, the hand being enough over to have the V-shaped web nearly on a line with the top of the shaft, the right thumb being laid loosely across the shaft and against the forefinger. This grip allows the shaft to fall back into

the V-shaped web with the backward swing and against the forefinger with the forward swing, which gives elasticity to the club with the concussion.



4. If the club is to be held firmly in the right hand, it should be held either with the shaft close to the base of the thumb, with the thumb across the shaft, and with the hand far enough under to have the first and second joints of the fingers uppermost



when the hand is closed. Or it should be held with the shaft in the palm of the right hand next the fingers, the thumb diagonally across the top of the shaft when the hand is closed and the hand only enough over to have the first joints of the fingers uppermost. With the first grip, one is able to put all the strength of the right arm muscles into the swing, and with the second grip one gets a freer movement of the right wrist.



5. As the backward movement of the wrist is never as great as its forward movement, and as the backward movement of one wrist has to work in unison with the forward movement of the other, whichever grip is taken both hands should be held close together because the further the hands are apart the less the wrists can work

together, as the difference of the arc through which the wrists have to travel increases as the hands separate. Many drivers, therefore either overlap or interlock the left hand with the right in order to have the wrists as near together as possible.

*Suggestions.*

By relaxing the grip of the right hand with the concussion one gets that snappy movement so necessary for a long drive.

By holding the face of the club at an acute angle with the ground, the face comes in contact with the ball at such an angle that the ball is kept low, and when playing with a loose grip with the right hand, this is best done by gripping with the left hand further over than ordinarily ; and when playing with a tight grip with both hands, it is

best done by having the right hand further under.



When the face of the club is turned back, it comes in contact with the ball at such an angle that it sends the ball into the air. When playing with a loose grip with the right hand, this is best done by gripping with the left hand not so far over as ordinarily, and when playing with a tight grip with the right hand by having the right hand further over.



*ADDRESSING THE BALL.*

Addressing the ball, or the position taken before making the swing, not only means the position of the body and the feet, the bend of the knees and the weight of the body on the legs, but also the way in which the shoulders, the arms, and the elbows are held.

1. The body should bend slightly forward but naturally and without stiffness, the knees bending enough to be "sitting down to the stroke," the feet having a firm hold, and the hips, knees, and ankles having free play.

2. The shoulders should be loosely jointed so that with the swing the left shoulder can swing down as the right shoulder rises and the right shoulder swing down as the left shoulder rises.

3. The right elbow should be held fairly close to the body and the left elbow well out so that the left arm will not touch the body with the backward swing. To get this position easily, address the ball with the shaft not opposite the body but to the left of the left hip.

*THE PRELIMINARY WAGGLE.*

To satisfy yourself that the whole machinery of the body is properly adjusted, to feel that the wrists, arms, and shoulders

are working freely, that the left leg is carrying easily the weight of the body, and that the feet are firmly on the ground, swing the club over the ball, perhaps a foot and a half in front of it and about three feet back of it. In making this preliminary swing over the ball, raise the club by lifting the arms and never by raising the club by the wrists alone, as this changes the angle of the shaft to the ball. After the waggle, the club head should rest for a moment on the ground behind the ball, the maker's name, which is in the centre of the head, showing where the club head should strike the ball and being stamped at a right angle to the face showing whether the face is squared to the ball and the hole.

With the club head resting behind the ball, the test of the golfer's makeup now begins. Now it will be proved whether his mental calibre is such that he can unite all the forces which are to give power to the stroke into a rhythmical movement and an harmonious whole, or whether there will be such a lack of concentration that some force will drag and make a discord. By will power alone the golfer must now put all parts of the body necessary to the swing in accord and keep equally under control any movement not essential to the stroke, all this to be done while swinging the club back over the right shoulder and then for-

ward with all the strength of the body and muscles crystallized into a single force behind the ball.

*Suggestions.*

Swinging the club head once or twice over the ball should be sufficient. Making too many swings is bad practice as it is a pendulum swing rather than a golfing swing. Too many swings are also apt to make the club swing in a circle instead of an ellipse. Then, too, by looking at the ball too long it is apt so to weary the eye that one gauges the ball inaccurately when the real swing is made.

Do not let the waggle be an excuse for shifting the feet around, or for thinking over all the things which enter into the swing, or for speculating over the chances of a miss.

*THE SWING OF THE CLUB.*

As it is one of the laws of dynamics that the forward swing will be in the same arc as the backward swing, the backward swing is, in a way, a sort of preliminary canter.

*The Backward Swing.*

1. In swinging the club back it should be carried along the ground as far as possible so that, with the forward swing, the

*The Backward Swing.*

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club shall travel the same distance along the line of flight, the arms going out as far as they will reach.

2. With the turning of the body, the left heel should begin to lift, not artificially but as the natural result of the turning.

3. With this turning, the club is brought up over the right shoulder, never around it, until at the end of the backward swing the club head is close to the left hip, the nose pointing downward; the left shoulder well down; the right shoulder well up; the left elbow close to the body; the right elbow well out and level with the right shoulder; the weight of the body upon the right foot balanced by the toes of the left foot; the right shoulder, the head, the left shoulder, and the left leg being in an almost vertical plane.

4. At the end of the backward swing, and before the forward swing begins, there is necessarily a moment when the club is not moving but never a pause long enough to take aim. This pause must be in rhythm with both the backward and forward swings—shorter when the backward swing is quick; longer, when the backward swing is slow. With a quick backward swing this pause should be almost imperceptible, and the error to guard against is beginning the forward swing before the backward swing is finished, as it

## *Driving.*

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breaks the rhythm between the two swings and gives a jerk to the club.

### *Suggestions about Backward Swing.*

With the backward swing the movement should be deliberate. "Slow back," however, does not mean that the swing should be so slow that the air is not made to circulate or so deliberate that the forward swing begins with a jerk, but only that the club should not be swung up over the shoulder before it has time to sweep out along the ground.

If one will keep in mind that the club is to be swung and not lifted, the backward swing will be more apt to be in rhythm with the body movement.

Golfers who appreciate what the harmony between the backward and forward swing means, generally have a quick backward swing in order to have enough speed at the beginning of the forward swing for the club to be swinging with its greatest velocity at the moment of concussion with the ball. To get this limit of velocity at the moment of concussion is "timing the swing."

### *The Forward Swing.*

1. With the beginning of the forward swing the body should begin to turn to the

*The Forward Swing.*

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left, the left shoulder coming around well up, the right shoulder swinging well down so that the right arm will follow through along the line of flight.

2. When the left foot is squarely on the ground, the right knee should begin knuckling to the left, the right foot rising at the heel, the left elbow pointing towards the hole, and the right elbow tucked in against the body.

3. With the concussion, the club should be given that snappy movement, which all professionals have, so necessary to a long drive.

*Suggestions about Both Swings.*

From the beginning of the backward swing to the moment of concussion with the ball, the mental effort should be to keep every movement of the body and arms in harmony. If any movement is stiff there will at once be a discord and some motion will be jerky. All the hinges of the body should be slightly relaxed, but not unnaturally crooked. The most natural angles of the joints will be the least wrong, and if one swings well within himself and does not attempt to over-accelerate the speed by any movement, there will be that rhythmical harmony which all good golfers know the value of in getting distance.

*The Follow Through.*

Instantaneous photographs of the "follow through" or the continuation of the swing after the concussion, prove that the ball remains upon the face of the club head an appreciable instant after it has been struck. As it is in this part of the swing that the contractive and expansive quality of the gutta percha becomes a factor, the follow through therefore is an important part of the swing. Since the expansive quality of the gutta percha only begins to act after its contractive quality has expended itself, the ball only receives the full force of this expansive quality, consequently, some time after the concussion. If, therefore, there is a follow through, the ball only flies from the club head when the expansive force becomes greater than the speed at which the club head is moving. It is, then, only when the ball has the club head to push against that it can fly off with the greatest impetus. Unless therefore the club is carried through, much of the elasticity of the gutta percha, which the concussion has set in motion, is lost.

*To Follow Through Properly.*

1. Bring the right shoulder well down with the forward swing, keeping the right elbow close to the body and the left elbow

*The Follow Through.*

35

well out so that the arms may stretch away freely.

2. With the concussion, hold the club almost wholly in the left hand, relaxing the grip of the right hand so that the circle through which the right arm is passing will not tend to swing the club to the left of the line of flight.

3. If the club follows through as it should, the stroke will be finished with the club head pointing well into the air and on the line of flight, or else swung over the left shoulder.

*Suggestions about the Follow Through.*

If the swing is properly made, the momentum of the swing will overbalance the body and make a step forward with the right foot necessary.

As the natural inclination is to stop the swing as soon as the ball is struck, one must guard against swinging more slowly as the club approaches the ball and thus robbing the drive of much of its force.

To get distance, use a half swing if the follow through does not come naturally with a full swing ; the trouble with the full swing being that the club, instead of swinging in an ellipse, is swung in a circle which only calls into play the quick moving arm muscles, the pace being too fast for the slower moving body muscles, which would carry the club along the line of flight.

Consequently, the club is swung to the left of the body. With an elliptical swing, however, as the faster moving arm muscles have to swing the club a greater distance, the slower moving body muscles have time to act. Therefore one who cannot follow through properly with a full swing, by shortening the swing to a half circle, unconsciously flattens the circle into an ellipse to get driving power, with the result that the segment of the circle through which the club travels is longer than if a full swing in a circle is made, and it is because of this that more power is put into the stroke.

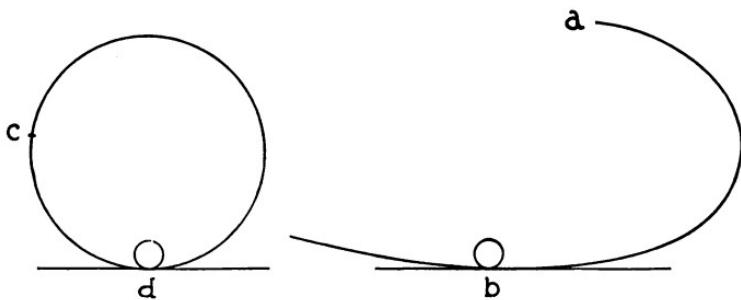
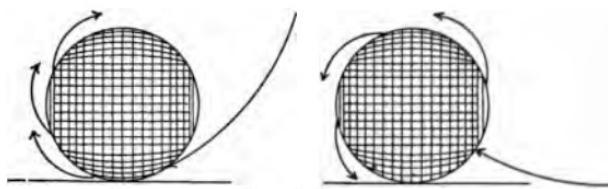


Diagram showing that with a half swing in an ellipse, the distance from *a* to *b* is greater than a full swing in a true circle from *c* to *d*.

*Keeping the Eye on the Back of the Ball.*

As the eye dictates to the mind the movement of the muscles, never keep the eye on the top of the ball but on the back of it and on the ground behind it, so that the sole of the club shall graze the ground

just as it comes in contact with the ball, in order to hit it below the centre and give it that forward spin which makes it leave the club head at a low angle of projectory. With such a stroke, the ball soars up as the effect of the forward spin dies away as though entirely independent of gravitation, its path for nearly half the total range of carry being concave upward.



The upward and downward spins.

Watching a long, low drive with that swallow-like swoop which marks a clean cut ball is the most exhilarating part of the game and the desire to see such a ball flying through the air often makes even the best of golfers anticipate its flight and glance away from the ball before it is struck. Keeping one's eye on the ball, therefore, although the easiest rule of golf to learn, is the one probably most frequently broken and the most frequent cause of failure in making the stroke as expected.

#### *Suggestions.*

A good way to prevent thinking of the flight of the ball is to draw a line on the

ground back of the ball, along the line of flight, and to concentrate the mind on the thought that the club head is to swing along that line. In this way the thought of the ball itself gets out of one's mind until after it is struck.

*Summary of the Driving Stroke.*

Stand with the body facing the ball, both feet firmly on the ground, the ball to the left of the left foot, the knees a little bent, the body bending a little forward, and the weight of the body largely upon the left leg.

Have the left foot nearer the line of flight than the right and both feet pointing out.

Grasp the club a few inches down the shaft, the hands close together, the left hand behind the right and with no bending of the wrists.

With the beginning of the backward swing, have the left elbow pointing towards the hole, the right elbow fairly close to the body and the right shoulder a little lower than the left. With the backward swing, stretch the arms out to their full length before lifting the club. At the top of the backward swing, have the weight of the body wholly upon the right leg, the left shoulder well down, the left elbow in front

of and fairly close to the body, the right shoulder well up, and the right elbow level with the right shoulder.

With the forward swing, the weight of the body should go from the right leg to the left, the right shoulder swinging well down, the arms lengthening out as the club descends. As the club comes around in front of the body, the right elbow should be brought in towards the body, the left shoulder rising, the left elbow pointing towards the hole.

With the concussion, the body should be facing the ball, the left hand firmly grasping the shaft, the right hand relaxing, and the body overbalancing.

At the end of the follow through, the body should be facing the hole, the arms stretching out to their full length towards the hole, the club pointing well into the air and on the line of flight, or swinging over the left shoulder.

*Hints about Driving.*

Learn to drive with a half swing before attempting a full swing.

To prevent sclaffing, hold the club with the sole slanting up so that if the club does strike the ground its direction will not be changed.

Do not keep the arms tucked into the sides of the body like the wings of a roast

## *Driving.*

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turkey ready to be carved, or sticking out like the forelegs of a dachshund, or stiff and straight in front of the body as if ready to make a dive.

Do not stop at the top of the backward swing to take aim before beginning the forward swing, or start the forward swing before the backward swing is finished.

Do not start with too much speed at the beginning of the forward swing as the speed should keep increasing until the ball is struck.

Do not sway the body backward with the backward swing or shrink from the ball by moving either foot just as the club head sweeps against it.

Swing well within yourself and do not over swing by attempting to swing too far back.

Do not study details so much that all freedom of motion is lost.

### *The Common Mistakes are:—*

Not taking a stance which will send the ball along the desired line of flight.

Standing so near the ball that the arms are too close to the body when the ball is struck.

Keeping the eye on the top of the ball and not on the ground behind it.

Swinging back so quickly that the club

*Common Mistakes.*

41

head does not travel far enough along the ground with the backward swing.

Letting the shaft turn in the hand with the forward swing.

Losing accuracy by swaying the body, shrinking from the ball, or bending too much over it.

Not bringing the right shoulder well down with the forward swing and not keeping the left elbow well out.

Not following through after the conclusion.



## CHAPTER III.

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### CURVE ON THE BALL.

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#### *Slicing.*

Slicing is bringing the club head across the line of flight with the forward swing so that a left to right spin is given the ball.

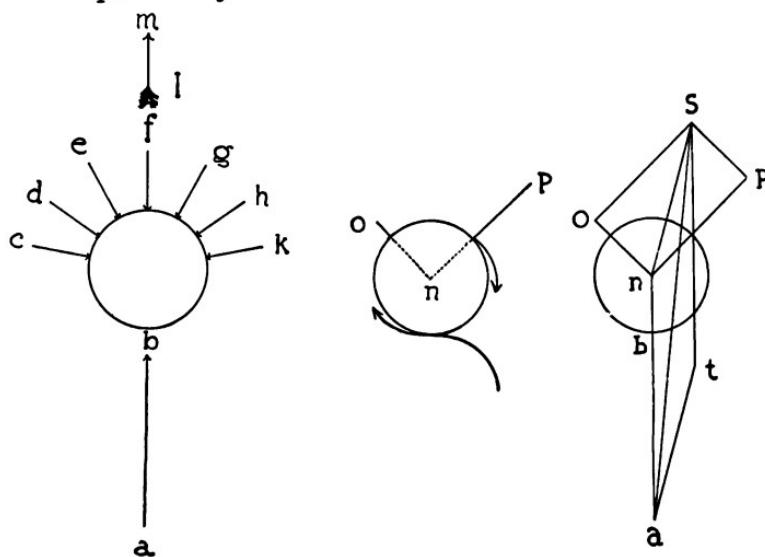
This is done either by pulling in the arms with the concussion, or by facing so far around that the club head naturally swings across the line of flight.



*Look out on the right!*

When a ball is travelling through the air without any spin, the pressure of the air resisting its flight being the same on both sides, the line of flight is obviously a straight one; but, when the ball is rotating from left to right, the left side is moving to meet the air while the right side is moving away from it. The ball, consequently, encounters more pressure on the left than on the right side, and, by the laws of dynamics, it travels on the line of least resistance and necessarily curves to the right, the greater curve at the end of its flight not being because of any increase in spin but due to the fact that, as the pressure to the forward flight becomes less, the difference

in pressure on the two sides becomes comparatively more.



*a b*—The forward momentum of the ball.

*c*  
*d*  
*e*  
*f*  
*g*  
*h*  
*k*

The pressure of the air when the ball is travelling without any spin; i.e., when the pressure on the two sides counteract each other.

*l m*—The line of flight when the ball has no spin and the air is pressing equally on both sides.

*n o*—The relative forward impetus on the two sides  
*n p* of the ball because of the left to right spin given it by slicing, the left to right spin on the left hand side being the forward impetus with the spin resisting the forward flight of the ball, and on the right hand side without the spin affecting the forward flight.

*n s*—The resultant of the two forces *n o* and *n p* without the force *a b*, as shown by the parallelogram *n o s p*.

*a s*—The resultant of the two forces *a b* and *n s*, as shown by the parallelogram *a n s t*; i.e., *a s* being the line of flight of a sliced ball.

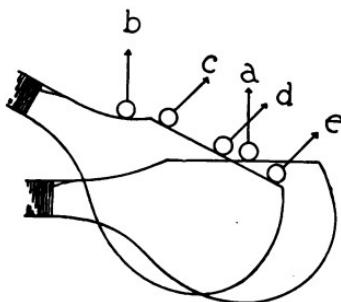
## *Slicing.*

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Although not technically slicing, a ball is said to be sliced when it is driven to the right of the intended line of flight without any curve.

A ball is sliced in this way :

- (1) By standing so far to the left that the ball is hit to the left of the centre.
- (2) By allowing the wrists to work so freely, that the arms and hands come around in advance of the club head so that, when the ball is hit, the face is at an acute angle to the line of flight.



*a — the way the ball should have been hit.*

*b — founded.*

*c — heeled and sliced.*

*d — sliced.*

*e — toed and sliced.*

## *Suggestions.*

As slicing is caused generally by not swinging the right shoulder well down, stand with the right foot further away from

*To Avoid Slicing.*

45

the ball in order to bring the shoulder into the downward swing more.

As a sliced ball starts away high, it is often desirable to slice it in order to get over an obstacle in the line of flight. In playing for a slice, stand with the right foot nearer the ball and swing in a circle instead of an ellipse.

Often a ball, having a good lie but with rising ground so close in front of it that an iron would ordinarily be used, can be sliced with a driver, a brassie, or a cleek so that it not only clears the obstacle but gets distance.

*To Avoid Slicing.*

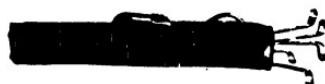
Do not shrink from the ball or pull in the arms.

Stand with the right foot further away from the ball.

Do not let the arms and hands come around so quickly.

Grip tighter with the left hand and looser with the right.

Use a half swing and follow through.

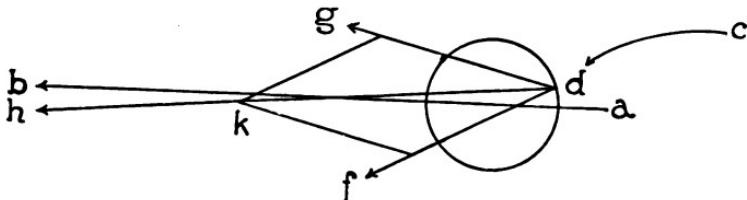


*PULLING.*

A ball hit squarely in the centre will fly either straight ahead or, because of a slice, to the right; while a ball hit to the right of the centre, if only a hair's breadth, will fly to the left or is pulled. This is the result either of standing too near the intended line of flight and stretching out the arms too far or leaning too far forward, or hooking the face of the club with the forward swing. In swinging the club head so that it strikes the ball at a point to the right of the centre, if hit squarely, it will fly to the left, but if struck near enough to the centre to give it a left to right spin, it will curve back towards the line of flight.



*A side ache.*



*a b* — the desired line of flight, in a horizontal section.

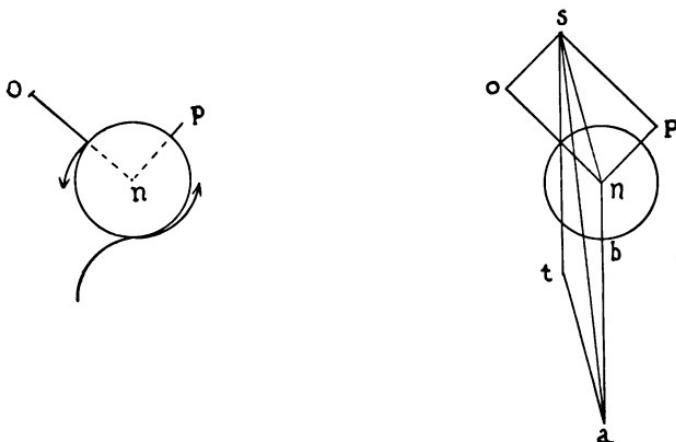
*c d* — the swing of the club.

*d f* — the forward momentum given the ball.

*d g* — the direction given the ball by the spin.

*d h* — the resultant of the two forces as shown by the parallelogram *d f k g*; i.e., the line of flight of a pulled ball.

A ball may also be pulled by pushing the club from the body at the moment of concussion, so that a right to left spin is given it, the pressure of air now resisting the flight of the ball being on the right hand side and making it curve to the left.



*n o*—The relative forward impetus on the two sides  
*n p* of the ball because of the right to left spin  
 given it by pulling, the right to left spin on  
 the right hand side of the ball being the for-  
 ward impetus with the spin resisting the for-  
 ward flight of the ball, and on the left hand  
 side without the spin affecting the forward  
 flight.

*n s*—The resultant of the two forces *n o* and *n p*  
 without the force *a b*, as shown by the parallel-  
 ogram *n o s p*.

*a s*—The resultant of the two forces *a b* and *n s*, as  
 shown by the parallelogram *a n s t*; i. e., *a s* be-  
 ing the line of flight of a pulled ball.

### *To Avoid Pulling.*

Do not press.

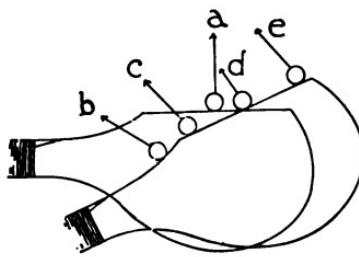
Keep the point of contact on a line with  
 the hole.

## *Topping.*

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Carry the club head forward on the line of flight and after the concussion do not let the club swing around the body.

If the habit of pulling cannot be overcome otherwise, hold the club with the nose pointing backward.



*HOOKING.*

*a* — the way the ball should have been struck.

*b* — foundered.

*c* — hooked and heeled.

*d* — hooked.

*e* — toed and hooked.

*TOPPING.*

Topping is hitting the ball above the centre and the higher it is hit the more it will be driven into the ground with a loss of momentum.

In the same way that a billiard ball, with "right hand side" played full against

## To Avoid Topping.

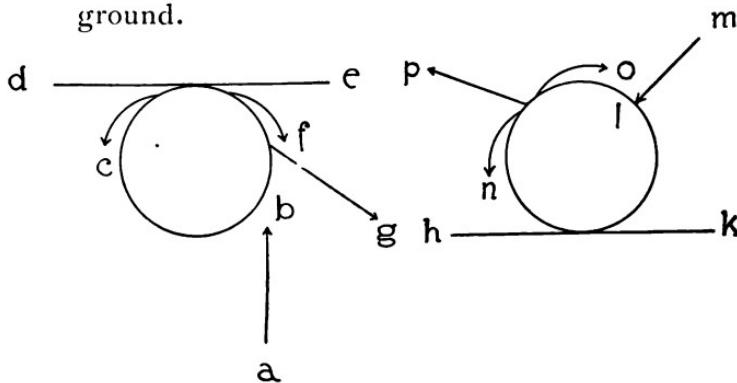
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the top cushion from back, breaks to the right, so a topped ball when it receives the forward spin by topping it will ricochet

from the ground with the spin reversed and not only will rise quickly, but because of the backward spin will fall dead when it again strikes the ground.

*Oh, my poor head!*

A topped ball is, therefore, often desirable. Such a stroke, however, should only be made when the ball is on a downward slope, otherwise it is apt to be driven too much into the ground.



*d e — the top cushion.*

*a b — right hand side.*

*c — direction of spin given the billiard ball.*

*f — direction of reverse spin given the ball by the concussion with the cushion.*

*g — the direction taken by the billiard ball.*

*h k — the ground.*

*m l — a topped ball.*

*n — direction of spin given the ball by topping it.*

*o — direction of reverse spin given the ball by its concussion with the ground.*

*p — direction taken by the golf ball.*

## To Avoid Topping.

Keep the eye not only on the back of the ball but the ground back of the ball.

## *Summary.*

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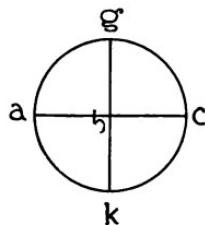
Do not stand with the ball so far to the right of the body that it will be hit as the club is descending.

With the forward swing bring the club head close to the ground some distance behind the ball.

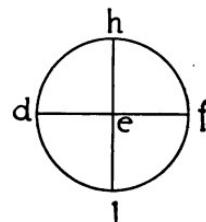
Do not rise on the toes with the forward swing to avoid digging into the ground.

Do not swing in a circle, as only one point of the arc of a circle comes near the ground and this may not be below the centre of the ball.

## *Summary of Slicing, Pulling and Topping.*



vertical section.



horizontal section.

The ball should be hit below the line *a b c*.

A ball hit above the line *a b c* will be topped..

A ball hit on the line *l f* will be sliced.

A ball hit on the line *h f* will be pulled.

A ball hit at *c* and *f* will be sliced if the club head swings across the ball from right to left and will be pulled if from left to right.

A ball hit within the section *c b g* and *f e h* will be topped and pulled.

A ball hit within the section *c b g* and *f e l* will be topped and sliced.

## CHAPTER IV.

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### THE WIND AND HILLS.

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#### *Utilizing the Wind.*

When there is no wind a ball may be sliced or pulled without any great loss of distance, but in a wind the slightest inaccuracy becomes ten times exaggerated and the amateur often finds himself hopelessly out of the running. To the inexperienced golfer, therefore, the wind generally proves a hindrance, although it can often be utilized in the same way as when sailing a boat.



*Free as a bird.*

When playing in a wind, because one has to stand more firmly on the ground, it is better to stand with the ball opposite the centre of the body and not attempt to get that balance ordinarily so desirable. The swing, also, should be particularly easy as one's natural inclination is to make an extra effort.

#### *When the Wind is Blowing from Behind.*

To swing the club correctly with a strong wind blowing from behind is not as

easy as one would imagine, as the player not only has to fight to maintain his balance but has to guard against the wind blowing the club down too quickly. As the ball should be sent high into the air, some players use a higher tee than usual or, if the teeing ground slopes upward, tee a hanging ball ; others play for a slice as the left to right spin starts the ball high.

*When the Wind is Blowing Directly  
Towards the Player.*

As the object now is to keep the ball low, a low tee should be used, or, better still, no tee at all. Many players, if the teeing ground is a downward slope, tee a hanging ball to get a forward spin, some playing a half cleek shot which gives the ball great running power ; some a running approach shot which keeps the ball close to the ground ; some playing with the face of the club well over to keep it low ; others playing for a pull. This last stroke, however, is the perfection of golf and is only attained after years of practice.

*CROSS WINDS.*

In the same way that the skipper makes every breath of air push his boat ahead, so the expert golfer can make some cross winds help the flight of his ball and in a

way which to an amateur is often a mystery ; for, in certain cross winds, a ball can be driven a longer distance than if there were no wind, although it is often difficult to decide whether the wind can be utilized or whether it must be fought.

*When the Cross Wind is Blowing Towards  
the Player.*

With such a wind the amateur should play into the eye of the wind ; and, although distance will be lost with the first stroke, more distance will be gained with the second stroke than if both strokes had been played for the hole. A good skipper, however, never sails his boat into the wind and the expert golfer will, if the wind is coming from the left, play to the right of the hole and pull the ball and if the wind is coming from the right play to the left of the hole and slice it.

*When the Cross Wind is Blowing Towards  
the Hole.*

With such a wind the amateur should play his first stroke with the wind and his second stroke for the hole, but it is with such a cross wind that the expert gets greater distance than if there were no wind. If the wind is blowing towards the hole from right to left he will play straight for the hole with

a slice, the wind keeping the ball straight and because the greater resistance to the spin is now on the right hand side of the ball, the left to right spin will send the ball ahead with increased momentum ; while, if the wind is blowing towards the hole from left to right, he will play straight for the hole with a pull and with similar results.

*When the Wind is Blowing from Left to Right Across the Line of Flight.*

In such a wind the ball will never get distance. "Eaten up by the wind," is the term used. If it is pulled into the wind the effect of the wind and the pulling counteract each other and the ball flies dead. The expert, therefore, plays to the left of the hole and slices the ball, the direction of the wind and the spin bringing it back to the line of flight; and although, because of the spin, it cuts through the wind a little it still flies dead but will be carried further than if played straight. In playing this shot, stand with the right foot further forward than when ordinarily playing a sliced ball, as the wind is apt to blow the club off.

*When the Wind is Blowing from Right to Left Across the Line of Flight.*

In such a wind the drive will also be eaten up by the wind. If the ball is sliced

the wind will keep it in the line of flight, but it will cover little ground and will drop inert and lifeless without any running power. The only thing to do is to keep the ball low either by using a low tee, playing a hanging ball, or playing a running approach shot.

*SIDE HILL LIES.*

A side hill lie is one most trying to an amateur, yet it is one which an expert would often select. With such a lie, because of the unnatural and unsteady stance, it is better to play with the ball opposite the centre of the body and to swing easily. The worse the lie, the more quietly should the swing be made; many players using a half swing as direction is more important than distance, and a ball sent to the right or left is generally in the same difficulty with the next stroke.

*When the Line of Flight is Up Hill.*

If the club head is to follow through, it should be swung in a circle and not in an ellipse. But when the slope is too steep to follow through, the surer method is to take no account of the slope but to hit well under the ball and deliberately dig into the ground, slicing the ball if the hill is particularly steep.

*When the Line of Flight is Down Hill.*

In playing down hill the swing should also be in a circle so that with the backward swing the club head can travel along the slope without any extra turning of the wrists or other device which would make the stroke a failure. When playing against the wind, a better lie could not be asked; as the forward spin, which the ball receives, not only keeps it low but gives it great running power, the slope of the hill preventing its being driven into the ground if it is topped.

*When the Line of Flight is along the Side of  
a Hill and the Stance Below the Ball.*

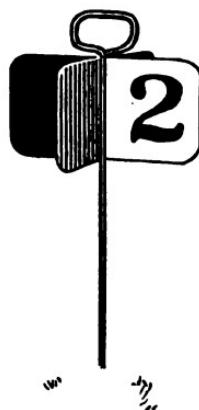
With such a lie, the stroke is far from easy, the difficulty not being in getting a long drive but in making a straight one. As the nose is apt to dig into the ground, the club should be grasped with the hands well down the shaft, in order to bring the heel lower and the nose higher. Because there is always an unconscious effort to keep the body from overbalancing backward, one is apt to counteract it by bending too far forward and pulling the ball. Some players, therefore, allow for this by playing to the right of the line of flight, others by standing further back from the ball.

*Side Hill Lies.*

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*When the Line of Flight is Along the Side  
of a Hill and the Stance Above the Ball.*

When standing above the ball, the equilibrium is at best uncertain and nothing is easier than to lose one's balance with the forward swing. The swing therefore should be easy and the ball hit with less force than usual with the thought not of getting distance but direction. As the heel of the club is now apt to dig into the ground, grasp the shaft higher than usual to bring the heel higher and the nose lower. When standing above the ball as there is always an effort to keep the body from overbalancing forward, one is apt to counteract it by pulling back and slicing the ball. To prevent this some players stand half facing the hole and take a half swing and others stand nearer the ball.



## CHAPTER V.

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### APPROACHING.

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One difference between a first-class and a second-class golfer is the inability of the latter to make approach shots, as the average golfer gives most of his time to perfecting himself in driving, in which he takes pride, and neglects to learn the many approaching strokes with which he ought to be familiar. Although he may, perhaps, be able to drive his ball twenty yards further than his expert opponent with his first stroke, and with his second stroke be able to send his ball still another twenty yards further ahead, yet his opponent, although forty yards further away, will be nearer the hole with his approach shot.

In making approach shots many different conditions arise, and many things have to be considered. One, therefore, not only has to become familiar with several kinds of clubs, but has to know also how to make with them several kinds of strokes. Approaching irons, strictly speaking, are the mid-iron, the lofter, the mashie, and the niblick. They differ from the



*A studied approach!*

cleek in having the face laid further back so as to give the ball a backward spin, and in being broader at the toe so as to have as much face as possible with which to get that spin ; the lofter being laid back more than the mid-iron and the mashie more than the lofter ; the mashie being evolved as a cross between the niblick and the lofter, to be used for those short approaches where little impetus is to be sent into the ball. The niblick, which is used in approaching when the ball has such a bad lie that the club has to dig into the ground, differs from the other irons in having a thick and heavy head which is laid back more than the mashie, in order to get as far under the ball as possible, the shaft being particularly stiff, as the club often has to be fearlessly used when the ball is lying among stones or in brush or high grass. In fact, all approaching clubs should have stiff shafts, as approaching strokes generally mean grazing the top of the ground. With the niblick the essential thing is weight ; with the lofter and mid-iron, balance ; and, with the mashie, balance and lightness. The use of these different clubs varies according to the fancy of the player ; one who likes the lightness of a mashie using it with a full swing where another would use a mid-iron with a half swing ; and one who gets better execution with his lofter using it in

short approaches where another would use a mashie.

With every approach shot, whichever club is used, there are certain problems which have to be decided before the stroke is made.

First: It must be decided whether a full swing, a three-quarter swing, a half swing, a quarter swing, or a wrist swing should be used, for the longer the swing the more power and the greater distance. By varying, then, the length and the speed of the swing, the distance which the ball will travel can always be definitely determined, the length of the swing and the speed being a gauge to fix the distance which the ball can go. The impetus, therefore, which is to be sent into the ball is not to be determined by the amount of strength put into the swing, but by the length and speed of the swing; for, if this were not so, the amount of impetus being dependent upon the will alone there would be no definite basis for accuracy. The swing, then, should always be made with the same amount of strength, and the distance which the ball is to be driven based upon the length and speed of the swing taken.

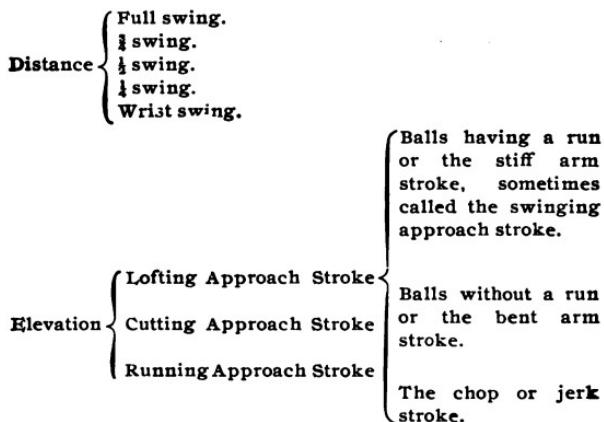
Second: In making approach shots when there is an obstacle between the ball

and the hole which makes a lofted ball necessary, it must be decided whether it is safer to pitch the ball dead or to have it run after it strikes the ground. If the ball is to have a run, the arms must stretch out with the backward swing so that with the forward swing the club head can give the ball a forward spin. Because of this lengthening out of the arms, the stroke is called the stiff arm stroke. If, however, the ball is to be made to fall dead because there is also an obstacle just beyond the hole, it must be given a backward spin. To give it this backward spin, the arms must bend with the swing instead of sweeping out and because of this bending of the arms the stroke is called the bent arm stroke. When, however, instead of the obstruction being between the ball and the hole, the only obstruction is just beyond the hole, it must be decided whether it is safer to play a lofting shot, a cutting approach shot which makes the ball fall dead without much loft, or a running approach shot which runs the ball along the ground. In this case the condition of the ground and the direction and force of the wind become factors. When, however, the ball is in a cup and the club head has to dig into the ground to get at it, a stroke known as the chop or jerk stroke has to be used.

## *Approaching.*

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Approach shots, then, subdivide into



### *Suggestions Applying to all Approach Shots.*

Before making the swing, rest the club head for a moment close behind the ball.

Make every approach shot deliberately, because in using a short handled club one is apt to swing the club around the body and either slice or pull the ball.

Do not use an iron with the face laid further back than necessary. If the face is laid far back the more the club head gets under the ball the higher it goes into the air and the less in distance, the slightest variation in the point of contact affecting its forward flight.

With extremely lofted irons, remember that the harder the ball is hit the higher it goes into the air. Consequently, the less will be its forward flight and as more under

*Suggestions.*

63

spin will be given it the more dead it will fall.

Do not try to regulate the distance by checking the swing. With the thought of clipping, one is seldom up.

Never press an approach shot but play with that club which gives an easy command of the distance. If there is any doubt of reaching the green with a quarter swing, do not hesitate to take a half swing.

Remember that in approaching against the wind, the amateur is seldom up notwithstanding the fact that he conscientiously tries to play a stroke which would carry the ball to the green.

Remember that the shorter the distance the more liable is one to take his eye from the ball and to look at the hole.

Remember that the reason why approaching is the weak point in most players' game is because they spare their short approaches and force their long ones. In short approaches, therefore, play to send the ball a little beyond the hole and allow for a probable error in some part of the stroke, and in long approach shots keep in mind that the distance which the ball is to travel is to be determined by the length of the backward swing and not by the strength put into the stroke.

## *Stiff Arm Stroke.*

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*The Stiff Arm Stroke or the Lofting Approach Stroke which gives a Run to the Ball.*

With all stiff arm shots, the weight of the club should be carried largely in the left hand, the swing being made with that pendulum movement which one would use in throwing a heavy hammer, the wrists having little, if any, conscious play, the left arm and wrist being almost straight when making the swing.



*Now for a slide.*

"Slow back," with a pause at the end of the backward swing, is the maxim of all others to follow as the stroke is not the true golfing swing used in driving and does not demand any harmony of motion with the forward swing.

## *The Full Swing.*

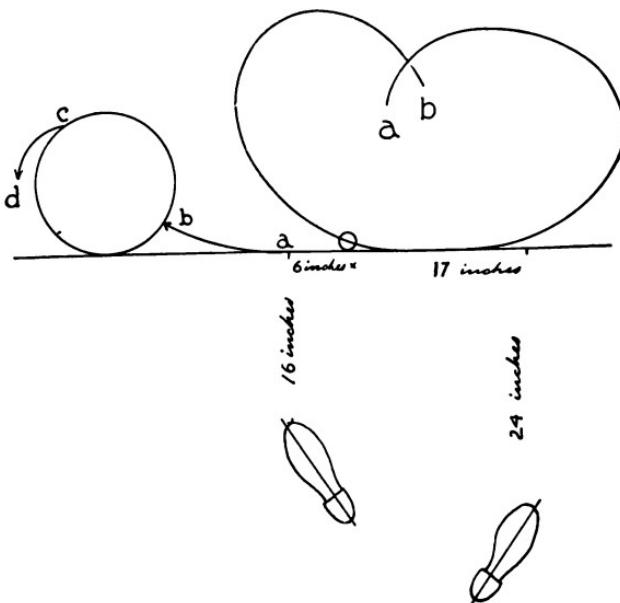
With a full swing from 80 to 130 yards is the distance which, according to the skill of the player, the ball should be sent. In making the stroke :

(1) Stand facing the line of flight and more over the ball than for driving, the hands nearer the body, the left elbow bending out and the right elbow close to the side ; the ball a little to the left of the centre

*Full Swing.*

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of the body, so that it will be hit as the club head is rising from the ground to give it a forward spin, the right foot back of the left, the weight of the body on the left leg and both feet pointing well out.

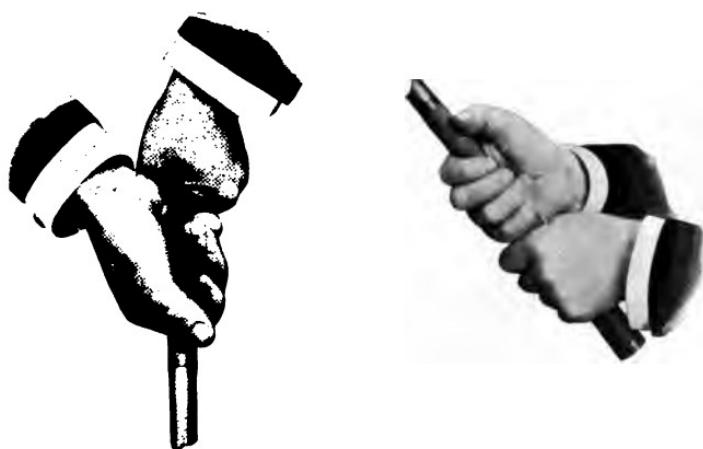


*a b — the sweep of the iron.  
c d — the forward spin.*

(2) Hold the club in the left hand, with a firm grip the same as when driving, the hand being well over, the fingers pressing tightly around the shaft to get as firm a grip as possible, the thumb being across

**NOTE.** — In this and the following diagrams remember that the figures given are only to show approximately the relative distances.

the shaft. Hold the club in the right hand in the palm next the fingers, the same as when using the finger grip in driving, except that the club should be held loosely, the hand being well over and the thumb diagonally across the shaft.



(3) Make the backward swing the same as in driving, sweeping the club head along the ground as far as the arms will carry it, the left wrist being kept stiff and taut, the left shoulder swinging well down, and the right elbow moving from the body as the club rises. At the end of the backward swing the hands should be well above the shoulders with the head of the iron almost as far over as the left hip.

(4) With the forward swing, let the left hand carry the weight of the club, the

right hand simply guiding it. See also that the arms stretch well out before bringing the right shoulder down, the right elbow coming around close to the body so as not to slice the ball.

(5) With the finish of the follow through, one should be squarely facing the hole, the shoulders fairly level and the weight of the body on the left foot; but, because with an iron, one swings the club less in an ellipse than when driving, the follow through should always end over and back of the left shoulder.

*Suggestions.*

Because the swing is in a shorter ellipse than in driving, one is apt to swing the club around the body and slice the ball. Be careful, therefore, to keep the right elbow close to the body with the forward swing.

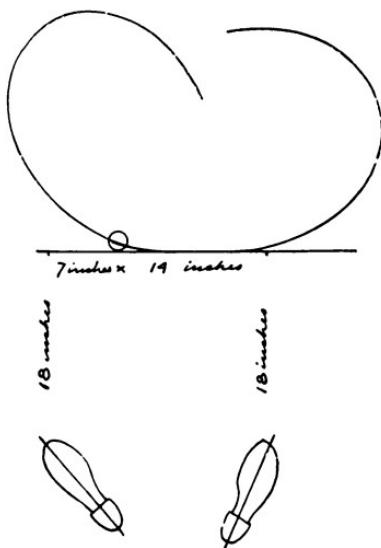
Because it is a difficult thing not to slice the ball, bear in mind that if the ball is sliced, it will probably break to the right on striking the ground. Aim, therefore, to drop the ball to the left of the hole. To the finished golfer, an approach shot thus accurately played with a slice gives as much pleasure as a long drive.

*The Three-quarter Swing.*

For most players, a ball 110 yards from the hole is at a very unsatisfactory

distance, being too far away for a half iron shot and not far enough for a full shot. The distance, then, between 70 and 110 yards approximates the distance for a three quarter swing. In making the stroke

(1) Grasp the shaft the same as for the full swing and stand with the ball a little to the left of the centre of the body. Because the swing is not so far back as when making a full swing, stand with the feet closer together, and with both feet pointing out, the right foot being on the same line with the left so that less momentum of the body will go into the swing.



*Three Quarter Swing.*

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(2) With the backward swing carry the club head along the ground the same as when making a full swing, swinging back until the hands are a little above the level of the shoulders and the shaft parallel with the ground. Because the shoulders do not swing so far around, the stroke is largely made by the arms working on the joints of the shoulders, the shoulder blades being taut and only moving with the body, the right elbow keeping close to the body and the left foot not rising much from the ground.

(3) With the forward swing do not let the right shoulder swing as far down as when making a full swing. By swinging the right shoulder down too far the stroke becomes a bad full iron shot and its effectiveness is lost, as the head of the club cannot describe the proper ellipse. Because one is apt to swing the right shoulder down too far, the three-quarter stroke is quite the most dangerous stroke of golf.

(4) With the finish of the follow through, the shaft of the club should be resting on the left shoulder and be parallel with the ground.

*Suggestions.*

Avoid haste. By pausing at the top of the backward swing there is less liability of slicing the ball.

## *Stiff Arm Stroke.*

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With the thought of shortening the distance which the ball is to travel, one is apt to take a full backward swing and check it with the concussion. But remember that, by clipping the swing, there is no basis to gauge the amount of momentum which is to go into the ball.

## *The Half Swing.*

When the hole is less than 90 and more than 40 yards away, the distance is regulated, according to the skill of the player, by shortening the swing from a three quarter swing down to a half swing.

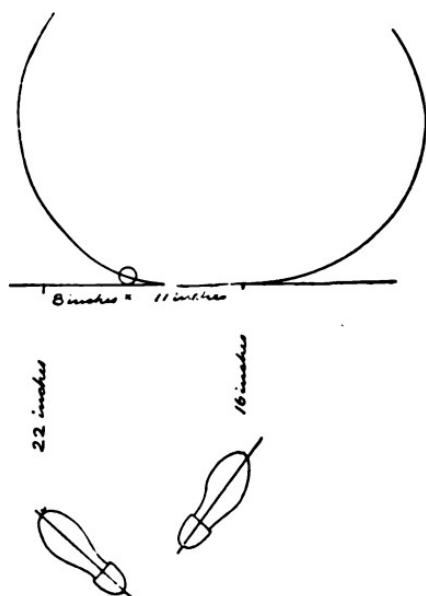
In making the stroke with a half swing, the elbows and wrists bend but little, the essence of the stroke not being a movement of the forearms and wrists but the proper management of the shoulders and upper arms which must work in a pendulum movement in harmony with the body. In making the stroke

(1) Stand facing the line of flight with the ball a little to the left of the centre of the body the same as when making a full swing, the weight of the body being wholly on the right leg, the feet closer together than for the three-quarter swing, the right foot nearer the ball than the left

## *Half Swing.*

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and pointing to the right of it, and the left foot pointing well to the left of it.



(2) Grasp the club the same as for the full swing but with both hands well down the shaft. Keep the wrists stiff and taut, the left elbow being bent out and the right elbow held only fairly close to the body in order to give freedom to the swing.

(3) With the backward swing, sweep the club head along the ground as far as the left arm will carry it, the left shoulder swinging well down and well in front of the body. With the left arm straightening well out, raise the club from the shoulder

## *Stiff Arm Stroke.*

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until the hands are nearly on a level with the right shoulder and the shaft a little beyond the perpendicular. With the backward swing, the left elbow and wrist should be kept nearly rigid, the right elbow moving away from the body as the right wrist turns, the left foot turning on the side but without rising at the heel, the right knee bending but little and the left knee knuckling well in.

(4) With the forward swing, do not let the left shoulder swing too far around. Keep the right elbow close to the body and straighten it out as it passes in front of the body. With the forward swing loosen the grip with the right hand so that the left hand shall carry the weight of the club.

(5) With the follow through, the right foot rises a little on the toes and with the finish of the follow through one should be squarely facing the hole, the shoulders nearly level, the club well in the air and on the line of flight, and with the shaft a little beyond the perpendicular.

## *Suggestions.*

Swing back slowly, more slowly and deliberately than when making a full iron or three-quarter stroke and with a percep-

## *Quarter Swing.*

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tible pause at the end of the backward swing.

Remember that following through along the line of flight is an important part of the stroke to prevent slicing or pulling the ball.

In playing against a stiff wind where there is no bunker to go over, use a half swing with a cleek, but remember that the ball travels low and with great running power.

### *The Quarter Swing.*

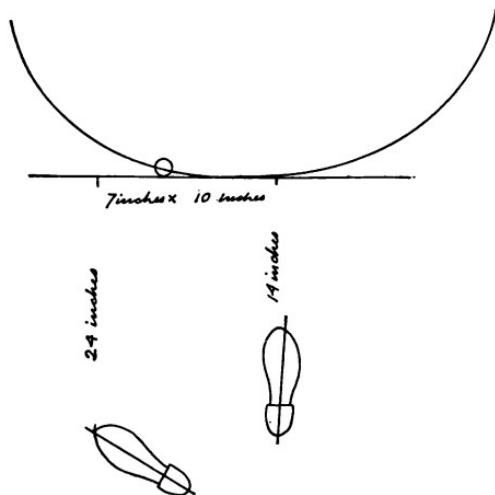
When a ball is less than 40 yards from the hole and the ground is smooth, a wooden putter is often used or a running approach shot made with a cleek. But when the ground is rough or a bunker guards the putting green, a quarter stroke is necessary, a stroke most deadly and telling when properly played. It is in the effective use of this stroke that the expert excels; the difficulty in making it not being that it requires any special skill, but because one has instinctively to know the right amount of force to put into the stroke without having the backward swing as a gauge to determine its accuracy. In making the stroke

(1) Stand facing the line of flight with the ball a little to the left of the centre

### *Stiff Arm Stroke.*

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of the body. Grasp the club the same as for the full swing but further down the shaft, the right foot being nearer the ball than for a half stroke and both feet closer together, the weight of the body being wholly on the right foot, the left foot pointing towards the hole and the right foot at a right angle to the line of flight.



(2) With the backward swing, let the left arm swing from the shoulder, the right elbow moving a little from the side of the body, the left knee knuckling a little to the right but with none of the momentum of the body added as when making a half swing. With this backward swing carry

the club head along the ground as far as the left arm will take it, the wrists being stiff and taut and the left shoulder swinging well down. When the left arm is straightened out, raise the club until the hands are on a level with the hips and the shaft half way to the perpendicular. If a longer backward swing is made, the stroke becomes a bad half iron stroke because the stance is wrong for a half swing and the swing is too long for the stance taken for a quarter swing.

(3) With the forward swing, keep the right elbow close to the body so that the club head will travel along the line of flight, swinging the right shoulder well down and keeping the left shoulder well forward, loosening the grip of the right hand with the swing.

(4) With the follow through, the right arm should straighten out and with the finish of the follow through the club should be on the line of flight and pointing towards the hole.

*Suggestions.*

With these short approach shots, always try to hole the ball even if the odds are a thousand to one against it. It may go in, and if it does not it is more likely to lie close to the hole than if only a vague try had been made to get somewhere near it.

Do not be afraid to carry the club well back even for the shortest stroke. A long, slow stroke will not carry any further than a short, quick one and will give more uniform and satisfactory results.

Remember that the ball will have a run. Take time, therefore, to decide how far the ball will roll and pitch it on the putting green far enough away from the hole.

Remember that the stroke is largely a movement of the right forearm and the left upper arm, that the body remains motionless, and that the wrists should be stiff and taut.

Remember that in neither the backward nor forward swing does the club head leave the line of flight.

Remember that there is always the thought of sending the ball too far and checking the swing with the concussion. Keep in mind, therefore, the follow through or the ball will not go as far as intended.

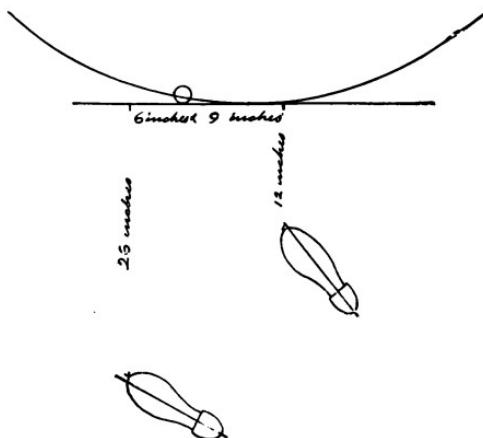
Remember the old maxim "that the one who can make a good short approach shot does not need to learn to putt."

*The Wrist Swing.*

The wrist shot is a stroke which many otherwise good players never acquire, a

stroke especially useful when the ground is too rough to use a putter, or when a bunker is in front of the ball and there is good running ground on the other side. Calling it a wrist shot, however, is a misnomer as more properly it should be called a forearm shot. In making the stroke

(1) Stand with the ball a little to the left of the centre of the body and half facing the hole, the feet closer together than for the quarter stroke, the left foot pointing towards the hole, the right foot pointing towards the ball.



(2) Grasp the club the same as for the full swing, but with the hands well down the shaft and the club held loosely in the fingers of the right hand, the looser the

better, if looseness can be combined with accuracy.



(3) With the backward swing, the left arm and right forearm only should move, the wrists being stiff and taut, the body and right upper arm being stationary, the right elbow pressing against the side of the body.

(4) With the forward swing keep the wrists stiff and taut and make the swing by moving the left arm and right forearm.

(5) With the follow through the club should be pointing towards the hole and on the line of flight.

*Suggestions.*

Because the swing is short, be careful not to check it with the concussion.

Be careful also not to slice the ball because of the short forward swing.

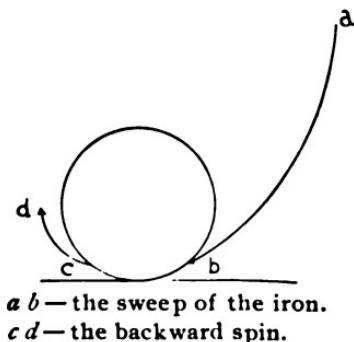
## Bent Arm Stroke.

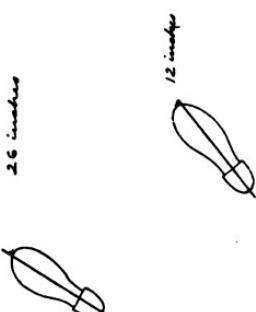
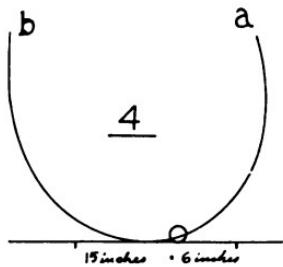
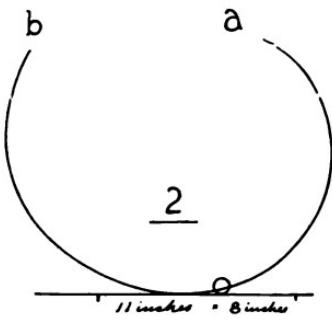
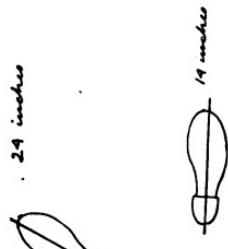
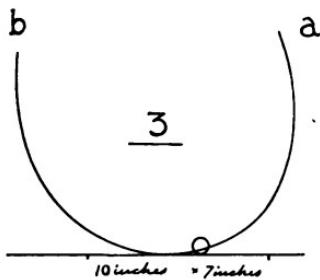
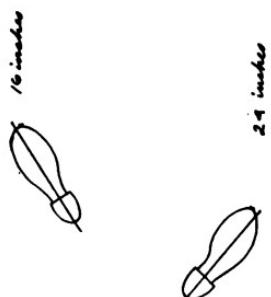
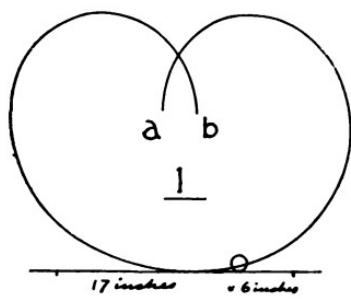
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*The Bent Arm Stroke or the Lofting Approach Stroke which does not give a Run to the Ball.*

To make a ball fall dead one must pitch it high enough into the air to make it come down perpendicularly and with enough backward spin to make it bite into the ground. To send the ball high into the air and also to give it this backward spin, the club head must hit well under the ball. To do this the elbows must bend with the swing so that the club head will describe a circle instead of an ellipse, the stroke being a hit more than a pendulum swing. In making a bent arm stroke

(1) Stand with the ball to the right of the centre of the body so that it will be hit as the club head is descending, the position of the feet always being the same as when making the different stiff arm strokes.





1 — the stance for a full swing.  
3 — the stance for a quarter swing.

2 — the stance for a half swing.  
4 — the stance for a wrist swing.

(2) Hold the club in the left hand the same as when making a stiff arm shot, but in the right hand, hold it in the palm next the upper joint of the thumb with the thumb straight across the shaft, the hand being enough under to have the first joints of the fingers uppermost, the grip only differing from the thumb grip taken in driving in not having the right hand quite as far under, the object of this grip being to have the wrists work easily with the perpendicular upward swing.



(3) With the backward swing, carry the club along the ground only as far as the right forearm will take it without moving the right elbow from the body ; for the full swing bringing the club up over the right shoulder by bending both elbows and both wrists ; for the half swing, bringing it up perpendicularly, the hands being

half way between the hip and the shoulder ; for the quarter iron and wrist swing bringing it up for a less distance, in this latter case the distance being regulated by the amount of momentum put into the stroke.

(4) With the forward swing, bring the club head around slowly, for extra strength will only send the ball higher and no extra distance will be gained. Because the club head comes down perpendicularly it should be nipped upward by a quick movement of the right wrist as it strikes the ball ; otherwise, the club head may go too much into the ground and a part of the backward spin which the ball should receive and which is the essence of the stroke is lost. With the forward swing, the grip of the left hand should be loosened so that the right hand blow will not be checked.

(5) In following through, if a full swing is made, the club should swing around the left shoulder and not over it ; if a half, or a quarter swing is made, the shaft should be almost perpendicular and to the left of the line of flight and with the wrist shot it should be pointing along the line of flight.

For the wrist stroke most of the momentum comes from a movement of the wrists alone, the club being held loosely in the fingers of the left hand, the looser the better, but held in the right hand so that one

can feel a sympathetic tingle in the fingers, the iron going back no further than the turn of the wrists will take it, the forearms remaining almost stationary as the whole movement is an upward turn of the wrists instead of a backward swing.

*Suggestions.*

With the bent arm stroke, a three-quarter swing is never used, not only because it is a difficult stroke to make but because the ball flies high and the distance would be practically the same as if a full swing were made.

As the object of the stroke is to send the ball high, a lofter or mashie should be used and not a mid-iron or driving mashie.

As it is necessary to hit well under the ball, make up your mind to take some turf

with the stroke but be sure that it is turf taken after the ball is hit.

Remember that the ball flies high and that a full swing should be used where with the stiff arm stroke a three-quarter or a half swing would be used.

In making short approaches, many players, instead of giving the ball a backward spin by hitting well under it, top the ball and in this way get the same backward spin, as the ball is driven into the ground with the forward spin from which it rebounds with the spin reversed.

Never use a bent arm stroke if another will do as well.

(1) Because, the swing not being in an ellipse, one is apt either to top the ball or to get so much under it that too much turf is taken and the essence of the stroke is lost.

(2) Because the swing is sometimes less than a circle and consequently one is apt to slice the ball and make it break to the right.

(3) Because the difference of a hair's breadth in the point of concussion will affect materially the distance which the ball will travel.

*Differences between Stiff and Bent Arm Strokes.*

For all stiff arm strokes, one stands with the ball to the left of the centre of the body,

the club head swinging backward along the ground as far as the arms can carry it with a pendulum movement. For all bent arm strokes, one stands with the ball to the right of the centre of the body, the stroke being a hit rather than a pendulum swing, the club head being carried along the ground only the length of the right forearm. For a stiff arm stroke, the right hand grasps the shaft loosely in the palm next the fingers, the club being carried largely by the left hand. For a bent arm stroke, the right hand grasps the club in the palm next the thumb, and the club is firmly grasped in both hands. With a stiff arm stroke, the right elbow moves away from the body with the backward swing, and with a half swing the hands are carried back to a level with the left shoulder and the left knee knuckles in. With a bent arm stroke, the right elbow is kept close to the body with the backward swing, and with a half swing the hands are carried back half way between the hip and shoulder there being no knuckling in of the left knee. With the forward swing with a stiff arm stroke, the club head comes in contact with the ball as it is ascending from the ground which gives the ball a forward spin and with a bent arm stroke it comes in contact with the ball as it is descending to the ground which gives it

a backward spin. In all stiff arm strokes, the grip of the right hand is loosened with the forward swing and in all bent arm strokes the grip of the left hand. In all stiff arm strokes, the arc of the circle becomes more and more flattened as one goes from a full swing to a wrist shot while with the bent arm strokes the arc becomes less flattened as one goes from a full swing to a wrist shot. In all stiff arm wrist shots, both wrists are held stiff and taut, the stroke being made largely with the forearms. In all bent arm wrist shots, the stroke is made almost wholly with a wrist movement. In the follow through with a stiff arm stroke, the club swings over the left shoulder with a full shot and along the line of flight with a half, quarter, or wrist shot, while with a bent arm stroke the club swings around the left shoulder with a full swing, to the left of the line of flight with a half or quarter shot, and along the line of flight with a wrist shot.

*SUMMARY OF BOTH STROKES.**The Stance.*

For the quarter iron and wrist shot, one should stand well over the ball, the distance one stands from the ball increasing as one plays a half, three quarter or a full

iron stroke. For the full swing, the right foot is back of the left; for the three-quarter swing it is parallel with the left; for the half swing it is in front of the left; for the quarter and wrist swings it moves still closer to the ball; for the wrist swing pointing towards it. For the full swing, the weight of the body is almost wholly on the left foot; for the three-quarter swing it is equally on both feet; for the half swing it is largely on the right foot; and for the quarter and wrist swings it is wholly on the right foot.

*The Grip.*

Hold the shaft more and more down the leather in playing from the full iron to the wrist shot, so that with these different strokes less momentum of the body will go into the stroke with the swing.

*The Arms.*

In playing from the full iron to the wrist shot, as the right foot moves nearer the ball, the backward swing gradually becomes shorter. There is, therefore, less movement of the arms and less bending of the elbows. For all stiff and bent arm strokes, the left elbow should always point well out, but in the stiff arm strokes the right elbow is held closer to the body as one plays from the full iron to the wrist shot and in the bent

arm strokes it should always be held close to the body.

*The Swing.*

In moving the right foot towards the ball, the weight of the body is transferred more and more to the right leg, there being less pivoting on the feet and less momentum of the body in the swing.

*The Flight of the Ball.*

The momentum which goes into the ball is lessened

- (1) By a gradual shortening of the swing.
- (2) By a gradual shortening of the grip on the shaft.
- (3) By a gradual moving of the right foot towards the ball.
- (4) By a gradual bringing of the feet closer together.
- (5) By a gradual facing towards the hole.

The amount of run given the ball is determined

- (1) By the amount of forward spin.
- (2) By the amount of backward spin.
- (3) By the amount of right to left spin.
- (4) By the amount of left to right spin.

*The Jerk or Chop Stroke.*

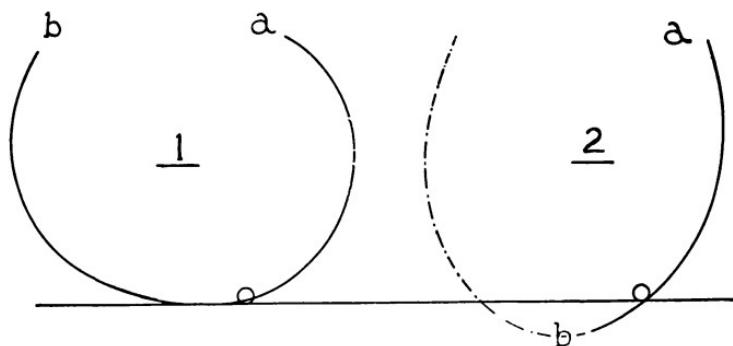
When there is a ridge so close behind the ball that the club head has to come down perpendicularly to get between the obstruction and the ball, or when the obstruction is so close in front of the ball that the club head has to dig into the ground under the ball to get it over the obstruction, an up and down stroke, similar to the bent arm stroke, is necessary. With this stroke, the downward swing is so perpendicular that the whole body feels the concussion of the club head with the ground, and it is therefore called the jerk or chop stroke. In making the stroke the impact of the club head with the ground adds so much elasticity to the iron that extra impetus is given the ball which makes it fly from the club head as if shot from a catapult, and while not a difficult stroke to make, it is always a mystery to a novice to know how a ball can fly from an unpromising lie, almost, if not quite as far as if lying clear. In making the stroke only a half swing should be used, but it should be as true a swing and as absolutely free from any jerk as any other stroke. Because of the extra impetus given the ball and because there is no

*Coop!*

## *Jerk Stroke.*

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follow through to affect its flight, many professionals use a jerk stroke in preference to any other and play into the ground with a full swing with a brassy, cleek or iron, when the ball has a good lie, the ball going further than if struck squarely. When, however, such a stroke is used, the ball should have a grassy lie so that the club can get well under it.



1 — the half swing, bent arm stroke.

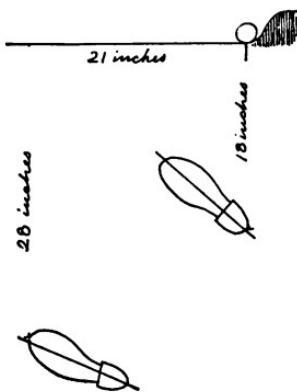
2 — the half swing, jerk stroke.

a b — the sweep of the club head.

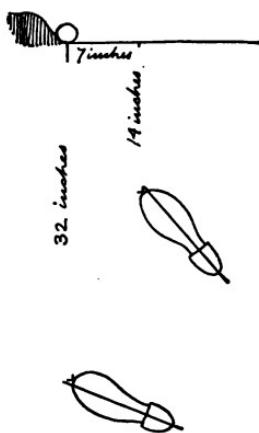
### In making the stroke

- (1) If the obstruction is behind the ball, stand well in front of the ball and nearly facing the hole so that, with the perpendicular downward swing, the club head can easily get between the ball and the obstruction, the left foot pointing towards the hole, and the right foot with the heel on a

line which, if drawn at a right angle to the line of flight, will pass through the ball.



(2) If the obstruction is in front of the ball, stand well back of the ball and nearly facing the hole, the right foot pointing towards the ball, the left foot pointing towards the hole with the toes on a line which, if drawn at a right angle to the line of flight, will pass through the ball.



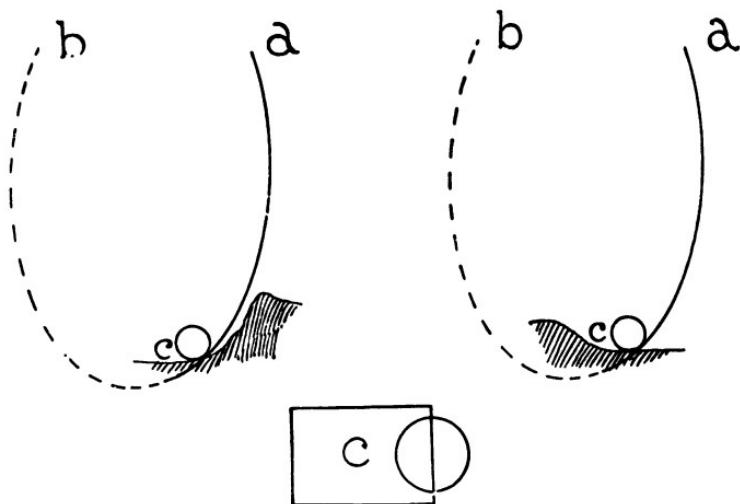
(3) If the obstruction is both behind and in front of the ball, namely, when the ball is in a cup,

stand the same as when playing with the obstruction behind the ball.

In making the swing, whether one stands in front of the ball or behind it, keep the left shoulder squared more to the front than for the stiff arm or bent arm stroke ; and, to prevent the club turning in the hands as it digs into the ground, grasp the shaft with as firm a grip as possible.

When the obstruction is close behind the ball, hold the club so that the face of the iron will be nearly perpendicular as the club descends. When the obstruction is close in front of the ball hold the club with the face of the iron well back so that the club head can get well under it, and play to slice the ball. With the backward swing, bring the club up more perpendicularly than when playing a bent arm stroke and down more perpendicularly with the forward swing. In other respects, the stroke only differs from the bent arm stroke in not having to loosen the left hand with the forward swing.

Because with the forward swing the club head comes down vertically more or less turf is dug up with the stroke, but it is not turf behind the ball but turf under and in front of the ball, the divot cut out, if the stroke is properly made, being the width of the iron.



a b—the sweep of the iron.  
c—the divot cut out.

*Suggestions.*

Use a mashie as less turf is taken and there is less liability of the face of the club glancing off as it strikes the ground.

Although the essence of the stroke is digging the club head into the ground, remember that if it digs into the ground before it gets under the ball the stroke is baffled and the ball goes only a short distance.

When the obstruction is behind the ball do not see how straight you can bring the club down, but how far you can keep the club head from the ball without its hitting the obstruction.

Do not think of the turf to be dug up or

conscientiously try to cut out a divot or you will do it too soon and the effect of the stroke will be lost.

Remember that the worse the lie, the more slowly and deliberately the stroke should be made, for accuracy and not distance is the thing desired.

Because one has in mind that he is to dig into the turf he is apt to bend too much over the ball. Remember, therefore, to swing the shoulders well around with the back bone a pivot and not to lean forward.

Because one has in mind the jerk, he is apt to shrink from the ball. Be careful, therefore, not to draw away from the ball with the downward swing.

As the club head comes down perpendicularly, great accuracy is necessary to prevent topping the ball. Keep the eye, therefore, not on the ball but on the ground behind it.

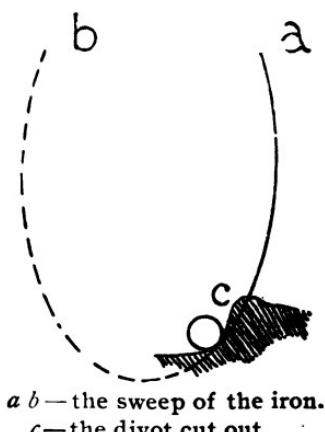
If the ball has such a bad lie that one can only expect to get the ball on to better ground, use a quarter stroke because, with a short swing, one is more sure of swinging the face of the club between the obstruction and the ball.

If the ball is on soft ground, the stroke should never be used with the thought of getting distance, as the impetus of the stroke expends itself in the ground without much of it going into the ball.

When the ball has such a lie that there is a fronting face, the stroke is often made with a brassy or cleek and, if struck properly, will fly as far as if played from a tee.

The stroke is also made with a full swing when the ball is on the edge of a ridge or knob, or cocked up, as it is called. With such a lie any club may be used and the more the swing is up and down the further the ball will be driven.

As frequently happens, the obstruction is so close behind the ball that it is impossible to get the face of the iron between it and the ball. In such a case, as the club head has to sweep through the obstruction to get under the ball, there must be an especially firm grip on the shaft.



*The Cutting Approach Stroke.*

If one sweeps the club away from the body with the backward swing so that with the forward swing it cuts diagonally across the line of flight, one can make the ball bite into the ground and fall dead without rebounding, the essence of the stroke being the very sharp left to right spin given the ball. This shot, which is used largely by all professionals, is known as the cutting approach stroke and the ability to make it, more than any other stroke, separates the professional player from the first-class amateur.

In making the stroke

(1) Stand with the ball opposite the toe of the left foot so that the club can swing freely across the line of flight and give to the ball as much spin as possible.

(2) Grasp the shaft the same as when making a stiff arm shot but hold it as loosely in the left hand as one can and still hit the ball with accuracy, in order to give the ball as much spin as possible.

(3) With the backward swing, carry the club head along the ground but away from the body as far as the arms will reach, so that with the forward swing the club head will cut diagonally across the ball, the



*Oh, this is hard!*

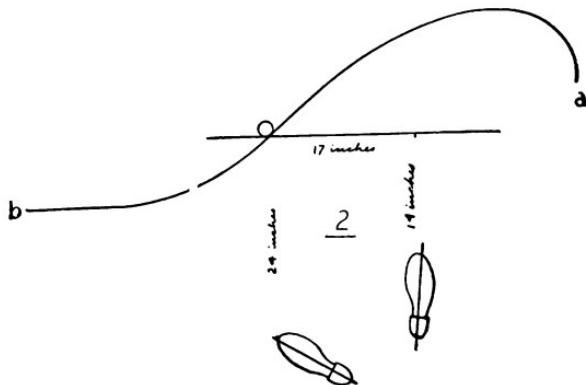
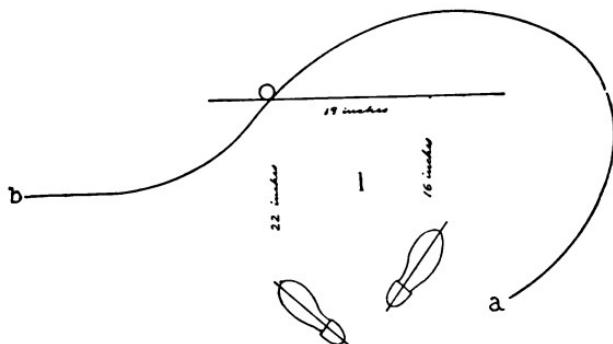
### *Cutting Approach Stroke.*

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rest of the stroke being the same as when making a stiff arm stroke.

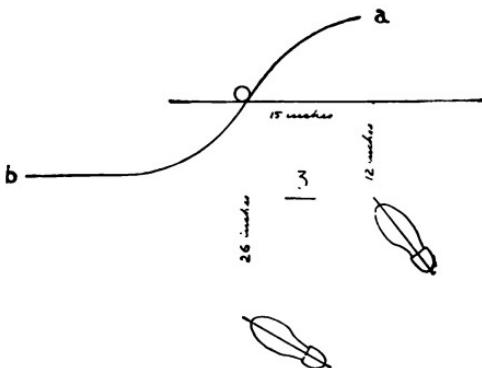
(4) With the forward swing, bring the club head around slowly and across the line of flight, striking the ball squarely in the centre and if possible on the heel of the club rather than in the centre of the face.

(5) With the follow through, let the club swing well to the left of the line of flight.



## *Cutting Approach Stroke.*

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*a b — the sweep of the iron.*

*1 — the half swing.*

*2 — the quarter swing.*

*3 — the wrist swing.*

### *Suggestions.*

Never make more than a half swing and use a mid-iron or a cleek rather than a lofter or a mashie so as not to get under the ball.

Remember that, because the club swings diagonally across the line of flight, the ball will not travel as far as if a stiff arm stroke had been used.

Remember that the difficulty in making the stroke is in being able to swing the club head across the line of flight without pulling the ball.

Remember to keep the heel of the iron

*Suggestions.*

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well down so that the ball will be hit squarely and well forward so that it will not be hit too near the toe of the club. In this way one gets all the benefit of drawing the club head across the ball.

Because of the spin, if the ball runs instead of biting into the ground it will break to the right. Therefore, pitch the ball to the left of the hole.

If the ball is lying in loose sand, the stroke should never be used, as the looseness of the sand so affects the spin that the ball is as apt to fly to the right or left as along the line of flight.

Because a clean struck ball will roll true on smooth ground and because a ball played with a spin may not fall dead but may break to the right, do not use a cutting approach stroke over smooth ground if the run which the ball will have can be correctly estimated.



## *Running Approach Stroke.*

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### *The Running Approach Stroke.*

Unlike all other approaching strokes a running approach stroke keeps the ball close to the ground, the essence of the stroke

being to give it no spin.

This is done by hitting it squarely in the centre so as not to give it any backward spin by hitting it underneath as the club is descending, or any forward

spin by hitting it underneath as the club is rising.



*Yes, I'm coming!*

## *Running Approach Stroke.*

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the left of the body and stretching the hands out further in front of the body.

(3) With the backward swing, keep the joints of the wrists, arms, and shoulders almost rigid, sweeping the club head back along the ground by turning the body at the hips and by knuckling the left knee in, keeping the arms nearly as straight as when addressing the ball. When the club head rises from the ground, raise it from the shoulders, holding the arms stiff as if a part of the shaft.

(4) With the forward swing, bring the club around by a similar reverse turning of the body, the right shoulder coming around well down.

(5) With the concussion, follow through by bending the body and knuckling the knees out, the right shoulder being brought well forward.

### *Suggestions.*

As the object of the stroke is to keep the ball close to the ground, a driver, cleek, or wooden putter should be used and never a loftier or mashie.

Remember that the secret of the stroke is in keeping the arms and wrists rigid.

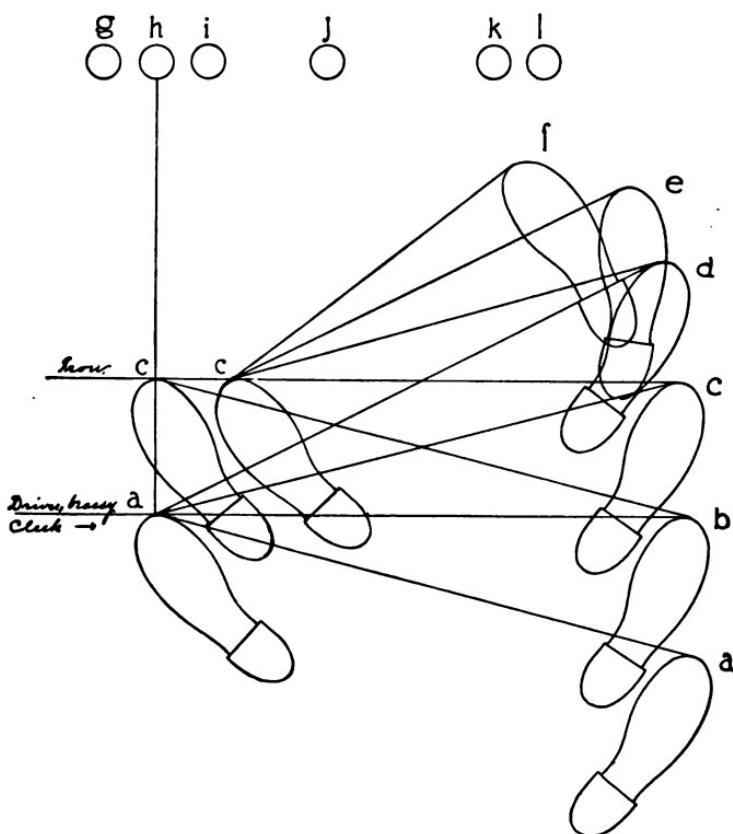
For short approaches, when the ground is smooth enough to allow the ball to run true, make a running approach rather than a lofting one because, in lofting, if the ball is hit too much underneath it flies too high and does not go far enough, and if hit not enough underneath it goes beyond the hole.

## *Driving and Approaching Positions.*

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### *DIAGRAM SHOWING*

that the positions, taken for the different driving and approaching shots, are a part of a fixed law which regulates the amount of momentum put into the strokes, and that the position of the ball in reference to the stance is also regulated by a fixed law.



*a a* — stance for full swing driver, brassy, or cleek.

*a b* — stance for three-quarter swing driver, brassy, or cleek.

*a c* — stance for half swing driver, brassy, or cleek.

*a d* — stance for quarter swing driver, brassy, or cleek.

- c b* — stance for full swing with iron.
- c c* — stance for three-quarter swing with iron.
- c d* — stance for half swing with iron.
- c e* — stance for quarter swing with iron.
- c f* — stance for wrist swing with iron.
- g* — position of ball for all swings with driver.
- h* — position of ball for all swings with brassy.
- i* — position of ball for all swings with cleek.
- j* — position of ball for all stiff arm iron shots.
- k* — position of ball for all bent arm iron shots, and running approach shots.
- l* — position of ball for all jerk shots when the obstruction is behind the ball.

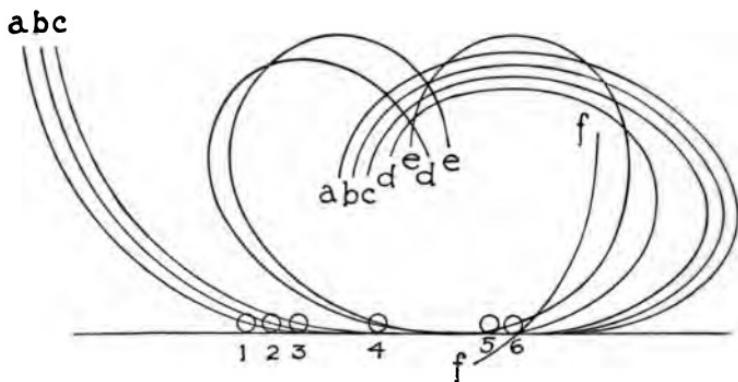
The finished golfer, then, by changing his stance and regulating the length of his swing, is able to determine the distance which the ball will travel. His first thought, therefore, should be to see that he gets a proper stance, as he instinctively knows, before he addresses the ball, whether with his style of play a full, a three-quarter, a half, a quarter stroke or a wrist shot should be used. With the backward swing he only has to have in mind that the club swings back the right distance and with the forward swing that there is a proper follow through. Only with the quarter iron and wrist shots need he give any thought of the force to be put into the stroke. As he takes his position, there is a certain free play with his club as he measures with his eye the distance to the hole and assures himself that he is right, and then as he rests his club head for a moment behind the ball there comes that characteristic knuckling of the knees if the shot is to be a half iron or quarter iron stroke.

## *Driving and Approaching Swings.*

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### *DIAGRAM SHOWING*

the relation of the different swings to each other  
and the position of the ball in reference to these  
swings.



*a a — sweep of driver.*

*b b — sweep of brassy.*

*c c — sweep of cleek.*

*d d — sweep of iron, stiff arm stroke.*

*e e — sweep of iron, bent arm stroke.*

*f f — sweep of iron, jerk stroke.*

(1) Position of ball for driver.

(2) Position of ball for brassy.

(3) Position of ball for cleek.

(4) Position of ball for stiff arm stroke.

(5) Position of ball for bent arm and running approach strokes.

(6) Position of ball for jerk stroke.

### *TWO GOLDEN RULES WHICH APPLY TO ALL APPROACH SHOTS.*

First: Remember that in making any approach shot, a bad stance is worse than a bad lie. Above all things, then, see that the stance is right. If the ball does not go along the desired line of flight do not try to

make it by hitting it differently, but by changing the stance.

Second: Never make more than a half swing with an iron if it can be avoided. The old adage is that "The moment you take a full swing with an iron you begin to go wrong." Therefore remember that when there is no bunker to go over and the ball is not in a cup, a half swing with a driver, a brassy or a cleek, should be used instead of a full swing with an iron.

*HIGH GRASS.*

In playing a ball out of high grass, a good pair of shoulders, a strong pair of arms, and a good thug at the ball are the things needed. That the club may cut through as little grass as possible and to prevent the wires of grass winding themselves around the shaft, stand well in front of the ball and use the up and down jerk stroke with a half swing.

*Suggestions.*

With the backward swing, bring the club up slowly so that the grass will be less liable to wind itself around the shaft.

Because the grass in winding around the shaft keeps the club head from coming down on the ball with as much force as usual, play to send the ball beyond the hole.

*PLAYING OVER BUNKERS.*

When a bunker is so high that distance is not to be considered, use a half swing because more accurate than a full swing. Stand, therefore, half facing the hole with the ball on a line with the left foot, making the backward and forward swing perpendicularly the same as when playing a jerk shot.

With the downward swing, hit into the ground back of the ball, keeping the eye on the spot where the club head is to strike.

*Suggestions.*

As it is not necessary to put extra strength into the stroke, swing easily, accuracy being more important than strength.

By spreading the feet more than usual it will stiffen the stance and will tend to make the stroke more accurate.

When a bunker guards the green, do not be ambitious to pitch the ball near the hole but be satisfied with getting it over the bunker.

Remember that if the ball is lying on hard ground, a very moderate bunker is insurmountable and the ball must be played back.

*SAND.*

In playing out of sand the looser the sand the further back of the ball one should swing the club into it so that the momentum

put into the stroke will not expend itself beyond the ball. As the essence of the stroke is the concussion of the club head with the sand and not its impact with the ball, and as the momentum travels further in loose sand than in sand firmly packed, swing so that the impetus of the swing goes from the club head into the sand and from the sand to the ball on its underside.

Use the jerk stroke with a half swing, standing well in front of the ball, and when distance is to be considered use a full swing with a brassy, cleek, or driving mashie, hitting well under the ball.

In playing out of loose sand, shorten the grip on the iron in order to take the sand sweet and clean.

In playing out of sand over a bunker, use a lofter, mashie, or niblick, but before making the stroke see whether the sand is loose or firmly packed.

#### *Suggestions.*

Remember that the nearer the ball lies to a bunker, the further back of the ball the club head must dig into the sand so that the upward momentum gets well under the ball.

Remember that sand is treacherous and that the stroke must be played with the greatest accuracy, a tablespoonful of sand being often too much for the strongest arms.

Remember that the most treacherous lie is a ball clean and sweet in loose sand because in trying for distance one does not hit the sand back of the ball.

Remember that if the sand is stiff, one should bring the club head down close behind the ball, as in such sand the momentum does not travel far and if one aims too far away it will not reach the ball.

Do not have the face of the club laid back more than usual as the essence of the stroke is in having as much concussion with the sand as possible.

*BALLS IN WATER.*

In playing out of a water hazard, stand the same and hit the water the same distance behind the ball as when playing out of loose sand, and remember not to shut the eyes in anticipation of the splash to come.



## CHAPTER VI.

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### PUTTING.

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Although approaching shots are perhaps the most difficult ones to make, yet in nine out of ten games putting is what wins or loses the hole. For this reason, Tom Sayers, a celebrated professional, used to say, "The man who can putt can play anybody."



*Not if I can help it!*

As putting requires a delicate touch, the shaft of the putter should be stiff and without spring, the essential thing being perfect balance. The shaft should also be short so that one can stand well over the ball in order to get easily the line of the hole. The head should be light, so that the club can be swung well back, to make sure that it is swinging along the line of flight, the besetting sin being too heavy a head.

In putting, one must not forget that there is a sharp distinction between approach putting and holing out, and that they mean different kinds of work. In approach putting the essential thing is the amount of impetus necessary to send the ball close to the hole, but in hole

putting one must consider not only the proper amount of impetus, but the line between the ball and the hole and the lay of the ground. In both approach putting and holing out, although the ball has to travel much further in one case than in the other, the length of swing is practically the same in both cases. In both cases, therefore, the momentum put into the ball is determined by the amount of strength used and one has to gauge his muscles accordingly. The stroke, then, is wholly dependent on mental calculations without being regulated in any way by mechanical rules. Putting, therefore, differs from all other strokes of golf and good putting means not only that correct instructions be given by the eye to the mind so that the mechanical movements of the muscles will be correct, but that the right amount of force is used without any deviation of the club head from the line of putt. The corollary, then, is that if one is off in his putting it is because the mind has not given the right instructions to the muscles, or, in other words, after one has learned to putt, all faults are mental if the eye is true.

As more elasticity goes into the ball from a wooden putter than an iron one, the wooden putter is the one to use for long putts; and, because it does not run the ball so close to the ground, it is also the one to

use for short putts when the green is rough or sandy. The iron putter, on the other hand, because it keeps the ball close to the ground, is the one to use when the green is smooth and also when the ball is near the hole as the ball is less apt to jump the hole if too much force is used. One peculiarity of putting is that nearly every golfer has his own fixed idea of the right way to do it and in no other part of the game is there such a bewildering variety of stance, grip and swing as in this apparently simple operation of sending the ball into the hole; some standing with the weight of the body on the right leg and the ball opposite that foot; some with the weight of the body equally on both legs and the ball opposite the centre of the body; and some with the weight of the body on the left leg and the ball opposite that foot; some putting with the wrist alone or arms alone, or by a subtle combination of the two; some holding the hands close together, some with them far apart; some holding the shaft at the top of the leather and some at the bottom; each one putting more successfully in his own way than in any other and in many cases admitted to be an expert. But whichever way one puts there are certain rules which should be followed.

(1) In getting the line, either glance

from the hole to the ball and then along the same straight line back of the ball so as to get the line over which the club head is to swing, keeping the eye on that line during the swing or else while standing behind the ball picking out a blade of grass between the ball and the hole, and, dismissing from the mind the hole as an object of direction, address the ball with the thought only of sending it over the blade of grass with impetus enough to send it into the hole, keeping the eye on the blade of grass for direction while making the swing.

(2) In addressing the ball, first see that the sole of the putter rests squarely on the ground with the centre of the face opposite the ball. Then carry the club head along the ground the distance you intend to swing it, in order to satisfy yourself that with the putt it will go along the line to the hole, resting it just before making the putt so close behind the ball that it almost touches it, to see that the face is still at a right angle to the line of travel.

(3) When making the putt, swing the club head an eighth of an inch from the ground so that the centre of the face will come in contact with the centre of the ball.

(4) Let the hands feel all that the club is doing, as one fault in putting is forgetting the grip while the mind is concentrated on the direction and holding the club too slack

during the swing. Do not, however, allow either hand to dominate the other or hold the club as if in a vise or so tight that it stops the circulation and stiffens the muscles. The best rule to follow is to relax the grip while the club head rests behind the ball and then to tighten up with the swing.

*Suggestions.*

A good rule is to putt with the right thumb down the shaft, as it better keeps the face of the club at a right angle with the line of the hole. If, because of the slope of the putting green, it is desirable to putt to the right of the hole, hold the thumb more to the right on the shaft and if to the left of the hole more to the left on the shaft.

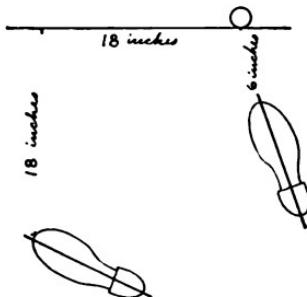
*Putting off the Right Leg.*

(1) Stand well over the ball but not so close that the sole of the putter is not squarely on the ground, standing with the body, head and ball in the same vertical plane, the feet far enough apart to give a firm stance, the knees a little bent, the left foot well in front of the ball and pointing towards the hole, the right foot

## *Putting.*

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close to the ball and pointing towards it.



(2) Grasp the club well down the leather, the same as when playing a stiff arm approach shot except that the right thumb is held down the shaft and the club held tight enough not to allow the shaft to turn with the concussion, holding the shaft, if anything, more with the left hand than with the right, some players overlapping or interlocking the left hand with the right in order to have one fulcrum for the swing.



(3) Hold the shaft with the hands opposite the centre of the body so that both

arms will work alike and together. With the backward swing carry the club head along the ground without any movement of the body. As the stroke is made wholly with the arms, the wrists should be stiff and taut, the left elbow squared to the hole so that the left arm may swing freely in front of the body and the right elbow bent enough to give freedom of motion to the right arm.

(4) With the backward swing, let the movement be deliberate, lengthening out the arms enough to keep the club head close to the ground. At the end of the backward swing pause a moment to prevent any jerk in the forward swing. By pushing well back with the backward swing there will be less strength necessary with the forward swing and the tendency to jerky, catchy hitting will be partly prevented, which in long putts is especially important.

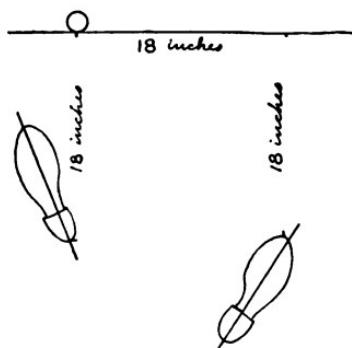
(5) With the forward swing, the club should be pulled forward rather than swung, both knees knuckling towards the hole to help the forward movement but in no other way should there be any movement of the body.

(6) With the concussion the club head should rise slightly so that a forward spin will be given the ball which has the great merit of making the ball run true.

*Putting off the Left Leg.*

(1) Grasp the shaft the same as when playing **right leg**, the left foot

pointing to the left of the ball, with the heel opposite the ball, the right foot well back and turned out, the knees a little bent and the feet far enough apart to give a firm stance.



(2) As the swing is made without any movement of the body, the right shoulder should be well down, the left elbow pointing towards the hole and the right elbow bent enough to allow the arm to swing freely in front of the body.

In other respects the stroke is the same as when playing off the right leg.

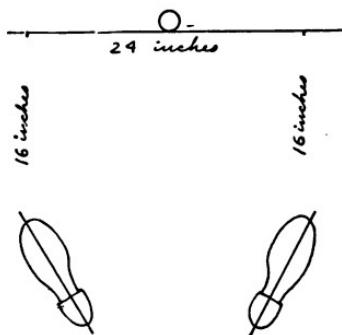
*Putting with the Ball Opposite the Centre of the Body or the Pendulum Stroke.*

(1) Stand squarely facing the ball, the feet spread fairly well apart, the ball opposite the centre of the body and the

*Pendulum Stroke.*

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knees only a little bent as the stance should be as firm as possible.



(2) Grasp the club well down the shaft with a light but firm grip holding the shaft either the same as when playing off the right leg or with the shaft held in the fingers of the right hand, the left hand guiding it.



(3) Have both elbows pointing well

out so that no movement of the body will affect the swing.

(4) As the essence of the stroke is a pendulum movement, the body should not move with either the backward or forward swing, the shoulders acting as a fulcrum for the long putts and the wrists for the short ones.

(5) With the follow through the club head should go forward only as far as the pendulum movement of the swing naturally carries it.

*Suggestions.*

In taking the stance, first rest the putter back of the ball in its proper position and then square the body to the line of flight.

One objection to the pendulum stroke is that the slightest preponderance of strength in either hand deflects the putter from the straight line. For the same reason, if either arm is brought more into the stroke than the other there will be a similar turning of the club.

*Putting with a Cleek or Putting Cleek.*

As the putter is a short club which requires a different adjustment of the body for the swing than when playing with any other club, the more one's putter resembles an iron the more naturally will one putt.

Putting, therefore, with a cleek or putting cleek, will often give a better command over the ball. With a putter, the club must always meet the ball with a full right angle face ; but with a cleek or putting cleek, by holding the club with the hands well ahead of the ball, one not only has an infinite variety of slopes with which to hit the ball but, as the loft of the cleek puts a drag upon the ball, it can be hit harder than it could be with a putter. Consequently the ball will be kept straighter. The cleek or putting cleek is also a good club to use when the first part of the green is rough and uneven, as there will be enough loft on the club to pitch the ball over the uneven ground. It is also a better club to use on a rolling, undulating green where one has to slice the ball. In playing with a cleek or putting cleek, the essential thing is a well balanced club with a light head so that one can sweep the club far enough back to get a long swing, the stance being the same and the stroke made in the same way as when playing off the right leg with a putter.

*Suggestions in General.*

Make up your mind to hit the ball clean and to hit it with confidence ; one part of confidence being worth two parts of care.

Remember that the hole is large if played for boldly.

Do not jerk the stroke, a fault usually resulting from a fear of sending the ball too far, and remember that the secret of good putting, as in good driving, is the follow through.

Do not be in a hurry to see if the ball is going into the hole. By lifting the eye too soon one is apt to change the direction of the swing.

If the decision of the match hangs on the last putt, do not have a gloomy face showing Christian resignation, but fill your mind with vacancy, not even allowing yourself the consolation of religion.

As every golfer knows, the line of putt often looks different when looked at from the hole than when studied from the ball. In such a case, putt on the line which seemed correct when viewed from hole to ball.

Remember that the catching power of the cup is generally underestimated and that nine golfers out of ten often miss a putt because they only think of making the ball go as far as the hole. Aim, therefore, for the back of the cup and make up your mind to have the ball hit it with a bang.

Remember that, in approach putts, the amount of friction which the ball is to encounter is the important thing and that one

should give as much attention to this as to the line of travel.

In deciding upon the impetus to be put into the ball, see whether the turf is closely knit or coarse and stubby; whether the ground is hard and baked or soft and moist; whether the grass is closely trimmed or has been so cut that the stubble points towards the hole or towards the ball.

On heavy sodded, rough, or sandy greens use a wooden putter, so that the delicate touch so necessary with short putts will not be affected.

With short putts, as the backward swing is very short, remember that one fault is not having it in mind to swing the club back on the line with the hole.

With short putts, because there is always the temptation to glance at the hole just as the ball is hit, the stroke is apt to be jerky or the club to turn in the hand. Do not, therefore, look up until the ball has had time to rattle against the tin.

As bad putting is apt to be the result of a bad stance, if one continually sends the ball to the left of the hole, it is probably because the right foot is too near the line of travel and the left foot not near enough; and if to the right of the hole, because the left foot is too near the line of travel and the right foot not near enough.

As bad putting is also often the result

of a bad grip, if one continually sends the ball to the left of the hole, it may be the result of too tight a grip with the right hand and if to the right of the hole, of too tight a grip with the left hand.

If you are off in your putting, use another putter, as often the mind becomes so occupied in swinging a new club properly that by instinct the reflex action of the muscles sends the ball straight and with the proper impetus.

When there is rough ground close in front of the ball and then smooth ground to the hole, a very effective putt can be made by topping the ball so that it jumps over the rough ground, the backward spin which it receives by ricochetting keeping it close to the ground afterwards. In making this stroke, raise the club from the elbows with stiff wrists and swing it forward slowly.



*Playing Over a Stimie.*

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*STIMIES.*

In playing a stimie, one either has to play over the other ball or around it. If the balls are from seven inches to a foot

apart and the further ball two feet or more from the hole, the hole can be made either way. If, however, the two



*Ah, there!*

balls are so close together that it is impossible to loft one over the other, one either has to slice his own ball around the other or to hit his ball with force enough to send the other over the hole and his own into it. If, however, one's opponent's ball is close to the cup and one's own ball two club lengths or more away, the only possible stroke is to slice the ball enough to the left to curve it into the hole. This shot, however, is probably the most difficult one to make of any in golf.

*In Playing Over a Stimie.*

(1) Use either a lofter, a mashie, or a niblick and the more the face is laid back the more certainty will there be of getting a quick loft on the ball. Although the

## *Putting.*

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niblick will make the ball rise quickly, the tendency, in playing with this club, is to pull the ball and send it to the left; while, with the lofter or mashie, the tendency is to slice the ball too much and to send it to the right.

(2) Stand the same as when putting off the right leg but with the right elbow close to the body to give steadiness to the swing.

(3) Hold the club in the fingers of the right hand with as loose a grip as possible consistent with hitting the ball accurately, the right thumb being along the top of the shaft, the left hand simply guiding the club.

(4) With the backward swing, carry the club head away from the body the same as when playing a cutting approach stroke in order to get as much spin as possible on the ball, the swing being made wholly with the arms with no play of the wrists.

(5) With the forward swing, hit well under the ball and with the concussion give a sharp upward turn to the wrists.

## *Suggestions.*

As distance is not to be considered the stroke should be made slowly and deliberately, a correct swing and not strength being the essential thing.

*Playing Around a Stimie.*

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Although the distance which the ball will travel depends largely upon the length of the backward swing, the stroke is generally made with a short backward swing in order to get well under the ball, the necessary impetus being regulated by the amount of strength used.

*In Playing Around a Stimie.*

- (1) Use a cleek, putting cleek or mid-iron.
- (2) Take the same stance and make the same swing as when playing a cutting approach stroke, hitting the ball a hair's breadth to the right of the centre.



## CHAPTER VII.

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### THE MENTAL PART OF GOLF.

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Not only in golf, but in every game which is based on physical movements, there is always an element of chance or luck which is more or less demoralizing ; but, in golf, losing a hole instead of winning it can almost always be attributed to



*Off his game.*

(1) Not giving proper attention to the stance, the grip or the swing ; to wit, carelessness.

(2) The eye not giving proper instruction to the mind, especially on the putting green where one is not apt to examine the condition of the ground critically enough for the mind to estimate properly the amount of friction to be overcome ; to wit, thoughtlessness.

(3) The mind not giving proper instructions to the muscles, as when one tops his ball, or pulls or slices it ; to wit, laziness.

(4) In allowing the nerves to be so affected by the varying conditions of the game that they in turn affect the muscles and the stroke ; to wit, nervousness.

*Carelessness.*

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*Carelessness.*

Almost all golfers at the beginning of a match have latent in their minds the thought that, with eighteen holes to play, the first few holes are of little account, and the fact that many a golfer is honestly indifferent to winning the first hole is not without its significance; for, to such a player, it means that the quickest way for him to concentrate his mind on the game is to see his opponent playing away from him. Not until he has lost a hole does he realize that he is engaged in serious business and begin to apply himself in earnest. If, therefore, his opponent has started out in the same thoughtless frame of mind, it follows that not until they begin to play the third hole will both players settle down to the game. To play the game, then, for all that is in it, one should start at the first tee with a determination to be perfect in every detail and to handicap his opponent with the first drive.

*Suggestions.*

Remember that attention to business does not mean painful study but honest work from the first swing on the teeing ground to the last stroke on the putting green.

Remember that the silent, quiet fellow

who gives his whole attention to the work before him is the one to look out for and that the genial, free and easy golfer finds it hard to make business of a pastime.

Remember that more games are lost from carelessness at the beginning of the match than in any other way.

Remember that by being ahead there is always a temptation to play carelessly and a fight to keep steady.

Remember that in nine games out of ten there is

- (1) A few holes of loose play.
- (2) A ding dong battle.
- (3) A crisis on one side.
- (4) A walk-over on the other.

*Nervousness.*

Most golfers do not appreciate to what an extent the mind is affected by the little incidents which come up in the course of every game, or how much the mind affects the nerves and the nerves the stroke. Few suspect how great the subtle influence of surrounding conditions is and that this outside influence on the nerves has its effect upon every stroke made. The mental condition is in fact of far greater importance than physical fitness and to play golf successfully one cannot be worried. Temperament, consequently, is an important factor.

The thousand little trifles which hopelessly distract the nervous man with delicately adjusted machinery altogether escape the notice of the "dour" phlegmatic player, and we all know how depressing it is, upon many of us, to play against one who always out-drives us, and with what confidence we play knowing that our opponent is sure to "crack" under the slightest provocation. Doggedness is also a factor too much underrated and we all appreciate the effect upon us when playing against one who never knows when he is beaten. In watching any match critically, one cannot fail to notice how little incidents, which have no real connection with the game, affect certain strokes. How, if one player drives a long, slashing ball, the other is apt to press. To prove how important this influence of outside circumstances is, say quietly to a self-opinionated opponent of a nervous temperament just before he drives, that he always drives a long ball and the drive will probably be a failure. On the other hand, say to the modest man of nervous temperament just as he is making a long putt that he always putsts well, and you will probably give him the necessary confidence to steady his nerves and make the hole. It is this control over the nerves more than any other one thing which is the secret of the success of professionals and one can easily appreciate how great an advan-

tage they have over the more imaginative, more sensitive, more cultured amateurs. To realize in your own play how great a factor this nerve influence is, recall how many times on your own links you have made each hole less than bogie ; yet, because of your inability to keep your nerves under control over the whole course, you have never been able to lower the record. The golfer, therefore, whose nerve mastery is perfect, although playing but an average game, would beat the world.

The one, then, who really plays the game must always have in mind, first, that the nerve fibres are a very exhaustible quantity and must be husbanded for those unexpected outside influences which are sure to arise at a critical turning point in the game ; and second, that if he keeps his nerves steady enough to withstand this test he will, in nine games out of ten, come in a winner. Every golfer can recall many a game in which he went to pieces at this critical time. It may have been the most trivial incident which threw him off ; perhaps some eccentricity of his opponent in putting which was exasperating, or because he lagged too far behind or rushed too far ahead, or perhaps because he was an inveterate chatterer. But, whatever the reason, it was enough to affect the nerves and it then became a question not only of the

*Suggestions.*

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eye and muscles but a test of the will power over the nerves. Up to that time it had been a give and take match, in which a longer drive, a better lie, or a better approach shot had given first one and then the other, a quickly passing advantage. But now, because the mind did not have command over the nerves, the nerves affected the muscles and several bad strokes were made. To the other player, who knew that his opponent had "cracked," the intensity of his own mental strain was over, as it is not within the range of golfing probabilities for one to pull himself together again who has failed at the crisis. Not to crack, then, is the one thing to guard against, for it seldom happens that two players fight a match through with equal nerve mastery, and sooner or later one or the other loses control of his nerves and in consequence the match. It is this battle of mind and muscle, of thought and action, which makes the game of golf worth playing. Each failure is a lesson in self-control; and each good shot, a realization of what perfect play can do.

*Suggestions.*

Confidence keeps the nerves steady  
and makes success easy.

If you lose your temper you will lose  
the match.

Changing a club often affects the nerves and many a golfer, after missing a stroke of which he was reasonably certain, uses a different club when a similar stroke has to be made again.

Play your hardest from the first swing. By winning the first few holes the expenditure of nervous force and the nervous tension, which often lasts to the last putt, may be saved.

Decide, before addressing the ball, which club you think will give the best results and what kind of a stroke you intend to make. If you hover over the ball in a state of uncertainty, the chances are that the condition of the mind will affect the swing.

Keep from your mind all temptation to decide beforehand what the result of the match will be. By thinking of the possibilities of defeat one often becomes over-anxious and loses his freedom of style. To eliminate hope and fear is one of those seeming impossibilities which comes with practice.

To prevent an unnecessary expenditure of nerve force, treat your adversary as a nonentity and cultivate callousness of mental fibre. Do not be disconcerted if he gets longer distances and do not try to overtake him. Quietly play your own game, for there is always the probability of his

*Suggestions.*

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making enough mistakes to bring him back to you.

Do not hurry. Hurrying affects the nerves and hurried strokes are generally failures.

Swing easily and walk slowly and your pulse will beat more regularly when you have to make a delicate stroke on the putting green.

The greater the tax on the nerve fibres the more studiously one should avoid exhausting them; the more critical the situation and the more one desires to have the crisis over, the more deliberately one should play. Therefore, take yourself by the head and keep under control any fluttering nerve or an uneven pulse.

Take chances when you are behind. Playing a difficult shot successfully will have its effect upon your opponent.

To underrate an opponent is folly, as golf excels all other games in its uncertainties and, in more than any other game, there is that mysterious nerve sensitiveness which is almost sure to be fatal to one or the other.

If you wish to put yourself in a fit condition for a hard match, read a book before starting out and take with you a water biscuit or some chocolate tablets on which to feed your exhausted nerves and muscles.

Many a golfer who plays his best game when the courage of despair is forced upon him is unable to endure success with equally steady nerves. Shut your eyes, therefore, to prosperity and adversity alike and go through the match in happy stupidity. It is this characteristic as much as any other which gives the professional his great advantage.

In all high pressure matches where each stroke of an opponent has its effect upon one's own nerves, the mental strain is too severe to expect any pleasure while the match is on. The pleasure, however, will be all the greater in thinking it over afterwards if it proves to be a victory.

*THINGS WORTH REMEMBERING.*

To get on in golf, be thoughtful. Try to discover what your errors are and when you make a good stroke think how you did it.

Grasp the leather lower down when your clubs run away with you as this helps the leverage and makes them less unwieldy to tired wrists.

Do not study detail enough to lose freedom of action or be so scientific as to lose all dash.

No stroke stands by itself. Each must be considered in reference to the next.

Too constant practice in any game develops only a certain set of muscles and these begin to lose their vigor when called too frequently into use and one becomes stale.

The better one lives, the better are the chances of success, as a healthy body makes a healthy mind.

Take a light lunch rather than a heavy one before the match, as a heavy lunch not only deadens the activity of the mind but is apt to affect the eye.

As there is no game in which the mental strain is as great as in golf, do not play too many matches—and in this way use up too much mental energy.

Remember that the one who first settles down to serious business will have just so much advantage over his adversary. Concentrated purpose lies at the bottom of success.

Remember that the most important part of the game is the first few holes, as most golfers become depressed by being two or three holes down and lose that confidence necessary for the proper execution of every stroke.

Remember that "sure things" are less frequently to be found in golf than in any other game; that the game is never lost until it is won and that dogged pluck generally wins it.

Never give an opponent a chance to win a hole through carelessness on your part and, however easy the match may seem, always play your best. You should not only want to win, but to win so easily that only a little of your store of energy will be used up. Do not, therefore, allow a weak opponent to bring a match to such a close finish that it necessitates any waste of energy.

Remember to keep in mind that your adversary does not beat you as much as you beat yourself; that it is the mistakes which he makes rather than the good shots which you make which decide the match. Play your own game, therefore, without thinking of his game and trust to his mistakes for your victory. By watching his play, his good strokes are apt to have a demoralizing effect on your strokes and his bad strokes are apt to bring about such a feeling of over-confidence that it makes one careless. Bear in mind that you are to do nothing heroic; that, if you keep on playing without mistakes, you can confidently count on his making enough to decide the match. Let your opponent's mistakes come first and the business is over and the match won.

It is a mistake to use extreme caution as one always cramps himself by an excess of care. It is for this reason that, when playing carelessly, one generally holes his

short putts with far greater accuracy than when there is the strain of an important match.

Assume a freedom of manner, even if it belies your feelings. In time you will overcome the bugbear and can play with courage as well as with indifference.

In practice accustom yourself to playing quickly and freely. Accustom yourself also to playing slowly, so that in an important match you can add caution to your game without its being unnatural.

In a tournament, watch the play of some of the others before you start. By seeing their errors your blood will get the right golfing circulation.

When practising use that club which gives you the most trouble and do not spend your time in knocking a ball about with the club which gives you the most satisfaction.

*DON'TS.*

Don't refuse to play with one whose handicap is much greater than yours or press a game upon one whose handicap is much less.

Don't, when making a match, try to get greater odds by saying that your handicap is unfair.

Don't play for too large stakes, as it is apt to cause hard feelings and to lose a friend. There is enough in the game

itself to make it pay for the time given to it.

Don't move about or stand too close to your opponent when he is driving off, and don't talk with others or practise swinging while he is addressing the ball.

Don't, on the putting green, get in your opponent's line of sight or stand too near him. Keep quiet and do not strike matches.

Don't, if you miss your putt, swear about it,—that is, out loud. It is not only "contra bonos mores" but is bad for the caddy. The man who has grit enough to refrain from swearing has grit enough to pull himself together.

Don't be always finding fault with your own bad luck and your opponent's good luck.

Don't praise your own good shots. Leave this for your opponent to do. On the other hand, don't crab his good shots.

Don't, if you have no caddy, order your opponent's caddy about as if you were paying for his services. Any act of the caddy is a courtesy extended to you by your opponent.

Don't, if you are playing a slow game and a faster couple is behind, fail to ask them to pass. It will be more comfortable for all. Elderly golfers who seem to feel that it is humiliating to have others pass them should realize that elderly foozling is not interesting to watch.

Don't, when you miss an easy putt because you were too jolly lazy to take any pains, say to your opponent, "of course, I will give you the hole if you insist upon it."



*Lost ball.*



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